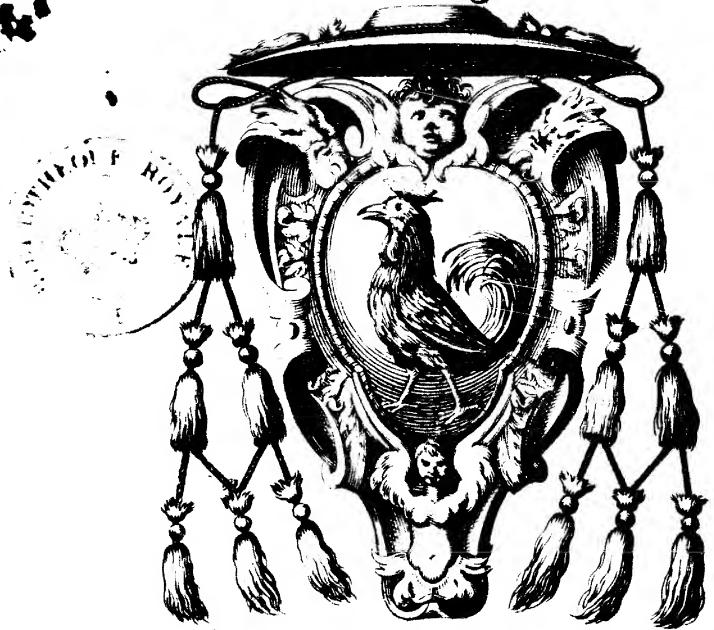
IL SECONDO LIBRO
DI TOCCATE · CANZONE VERSI D · HINNI MAGNIFICAT GAGLIARDE · CORRENTI ET ALTRE PARTITE
D · INTAVOLATVRA DI CIMBALO ET ORGANO

DI GIROLAMO FRESCOBALDI
ORGANISTA
IN S · PIETRO DI ROMA

Con priuilegio.



In Roma con licenza de Superiori 1637 Da Nicolò Borbone.

Al Lettore

Hauendo io conosciuto quanto accorra sia la maniera di sonare con affetti cantabili, e con diuersità di passi, mi è parso di mandare alle stampe queste mie debili fatiche, per presentarle in stampa con gli infrascritti auuertimenti: perciò quando ci io preferisco il merito altrui, et conosco il valore di ciascheduno, e gradisco l'affetto con che l'esempio dà, mi rendo certo, Lettore

Cinueramente ben non dee questo mestier esser reputato soggetto à barbuta conoscenza, se ben i Maestri graui predenti, i quali quanto più difficili si accostano per mezzo della battuta portano la cosa languida, non meno di quello che si facciano quando vanno secondo i loro affetti, o senso delle parole.

Nelle toccate ho hauuta considerazione non solo che siano capriccio di passi diuersi, et di affetti, ma che anche si possa ciascuno di essi passi sonare separato l'uno dall'altro, onde il sonatore senza obligo di finir la sua parte à determinato tempo, potrà fermarsi ouuero più lì sarà gusto.

Li cominciamenti delle toccate siano fatti adagio, et arpeggiando, e così nelle lor istanze, ouuero diuersità, come anche nel mezzo del opera si battirano insieme, per non lasciar noia l'Istromento, il qual battuto troppo assai è sprezzato da chi suona.

Nell'vltima nota così de trilli, come di passaggi di salto, ò di grado, si dee fermare ancorche detta nota sia croma, ò biscroma, ò di simile alla seguente, percioche tal posamento scuopre, ò confonde l'un passaggio con l'altro.

Le cadenze benche sieno scritte volse conuiene sostenerle assai, e nelle accostarsi il concludere de passaggi ò cadenze si anderà sostenendo il tempo più adagio.

Il separare e concludere de passi sarà quando troverassi la consonanza insieme d'ambedue le mani, scritta di minime.

Quando si troueranno un trillo della man destra, ò sinistra, e che nello stesso tempo passeggiera l'altra mano non si deue compartire à nota per nota, ma solo cercare che il trillo sia veloce, et il passaggio sia portato men velocemente, et affettuoso: altrimente faccia confusione.

Trouandosi alcun passo di crome, e di semicrome insieme à tutte due le mani, portar si dee non troppo veloce: e quella che sarà le semicrome douerà farle alquanto puntate, cioè non la prima, ma la seconda sia col punto, e così tutte l'una, e l'altra si.

Auanti che si facciano li passi doppi con amendue le mani di semicrome douerassi fermare alla nota precedente, ancorche sia nera: poi risolutamente si farà il passaggio, per tanto più fare apparire l'agilità della mano.

Nelle Partite quando si troueranno passaggi, et affetti sarà bene di pigliare il tempo largo: il che osseruarsi anche nelle toccate. L'altre non passeggiate si potranno sonare alquanto allegre di battuta, rimettendosi al buon gusto, e fino giuditio del sonatore il guidar il tempo, nel qual consiste lo spirito, e la perfettione di questa maniera, e stile di sonare.

Li Passachagli si potranno separatamente sonare, conforme à chi più piacerà, con agiustare il tempo dell'una, e altra parte sopra delle Ciaccone.

Christophorus Blasius Scripsit 1616

All'Ill.mo e R.mo Sig.e e Pron.e mio Oss.mo

Mon.r Luigi Gallo Vesc.o d'Ancona

Nuntio di Sauoia

Non hauendo io più saputo negar à tanti, che gran pezza mi pregano à publicar le pre-
senti mie moderne fatiche; non ho uoluto lasciarle uscir in luce sotto altra protettione,
che di V.S. Ill.ma con cui per l'antica seruitù, che ho seco fin dal tempo dell'Ill.mo Sig.
Cardinal suo Zio: come anche per esser ella, oltre à molt'altre sue uirtù, sì riccamente orna-
ta di questa del sonar Gravicembalo; che con istraordinario gusto, e marauiglia uiene in-
tesa da chiunque è fatto degno di poterla ascoltare; particolarmente da quei della pro-
fessione, che non si satiano di lodarla, e di ammirare la sua tanta gratia, ageuolezza, ua-
rietà di misura, e leggiadria, conditioni necessarie à questa nuoua maniera, che aduna-
te insieme fanno gran cumulo di sourana eccellenza, e perfettione. E mi è molto caro di
sodisfare con tal'occasione parte de gli oblighi della mia singolar osseruanza uerso la
benignità di V.S. Ill.ma Alla quale però con riuerente affetto le dedico, supplicando,
la restar seruita di gradirle con humanità corrispondente all'honore, che son certo
farà loro (e con molto mio pregio) quando dalle graui sue occupationi permesso le
sarà di sonarle, e spero con diletto particolare, per la nouità dell'artefitio, col quale
sono ordite, e tessute. Se io mi facessi lecito, non tralascierei qui di commendare l'ho-
nesto, e lodeuole piacere, che ella ha di questo nobilissimo trattenimento, tanto atto à sol
leuar gli animi al Cielo, et alla contemplatione della celeste armonia, massimamente
con fauorito da tanti Prencipi Sacri de quali non solo uenciamo il nome; ma gl'in
uochiamo ancora per intercessori appresso la Maestà Diuina. Ma senza più à
V.S. Ill.ma m'inchino, e prego ogni prosperità, e salute. Di Roma li 15. Gen.o 1627.

D.V. Ill.ma e R.ma

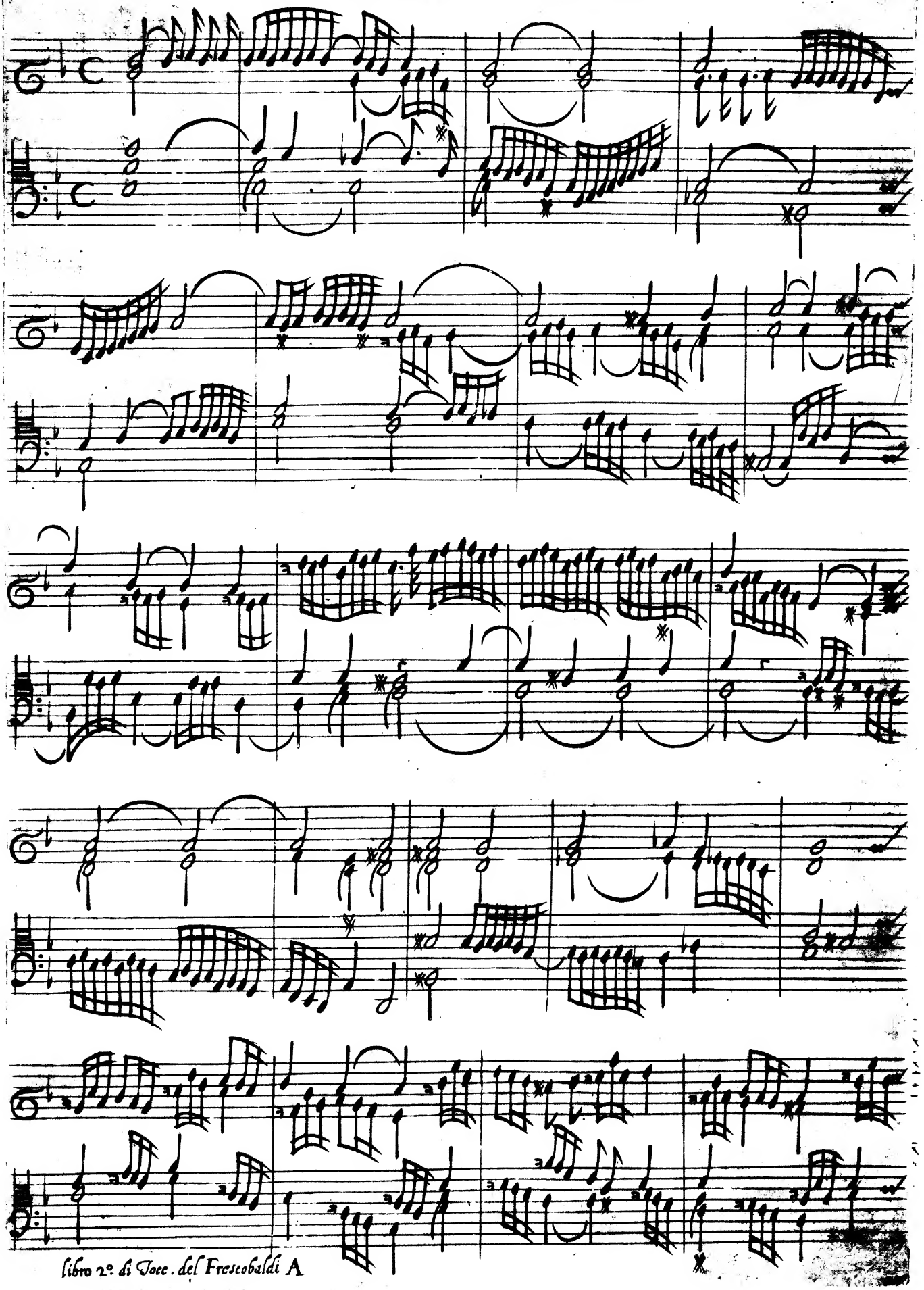
Deuotiss.o Seruit.

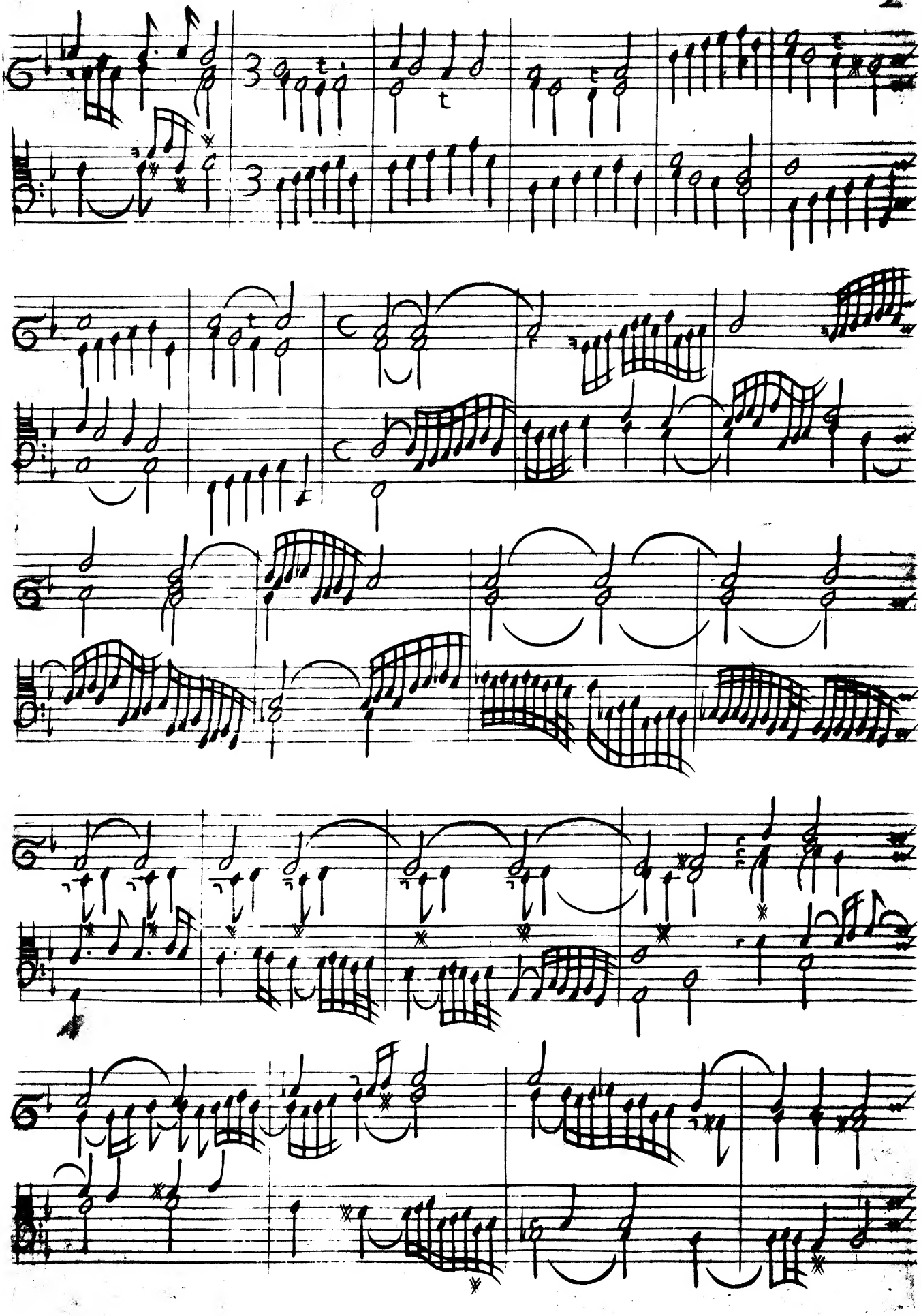
Girolamo Frescobaldi

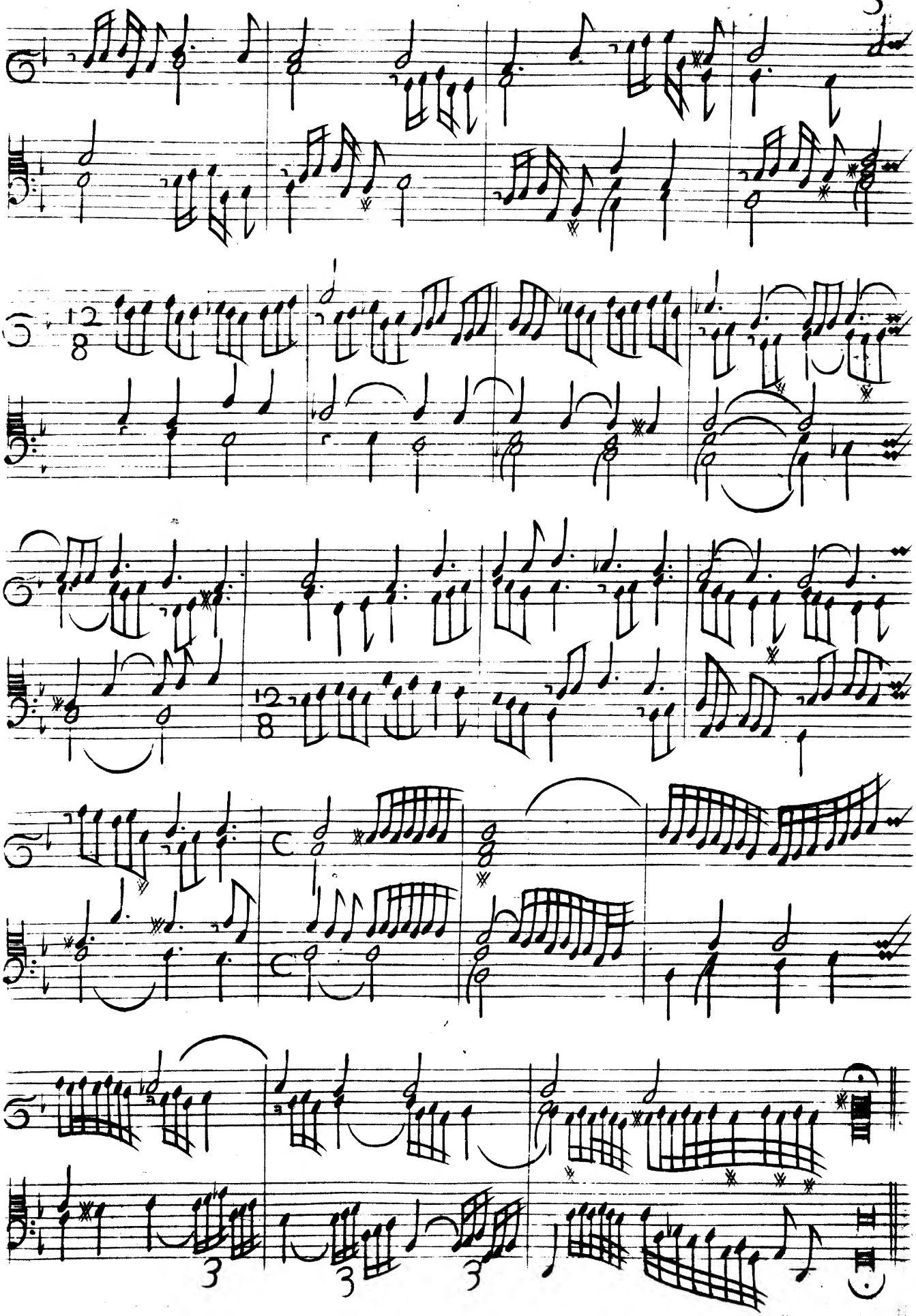
In Lode dell'Autore
Del Cau.co Pierfran.co Pasli da Pesaro

Tu ed'emulando il suon de l'ampie sfere
Per arricchir d'eterna gioia i cori
Spargesti i soauissimi tesori
De le tue dolci musiche maniere,
Quali nubi nel cor voglie fenere
Contra i tuoi propri armoniosi sonori,
Che accogli de le carte entro a gli horrori
A starsi muti hor le tue nate altere?
Ah che pure quiui a le più sagge menti
Dispiegan più che mai canore, e belle
Di te, che le formasti, i pregi ardenti.
Sol del Ciel nei volumi impressi anch'elle
Sembran muti caratteri lucenti,
Le glorie di Dio narran le Stelle.

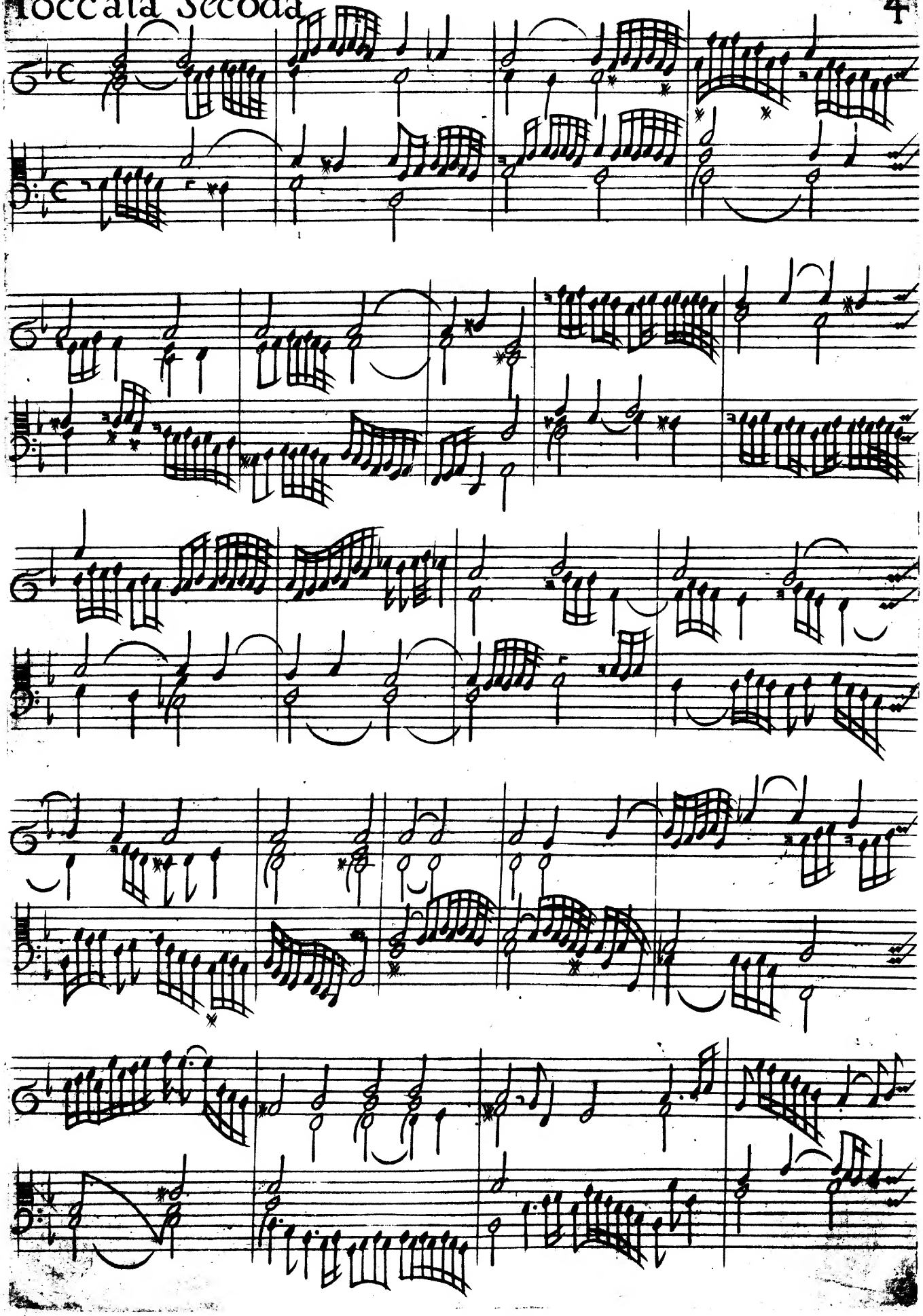
Toccata Prima

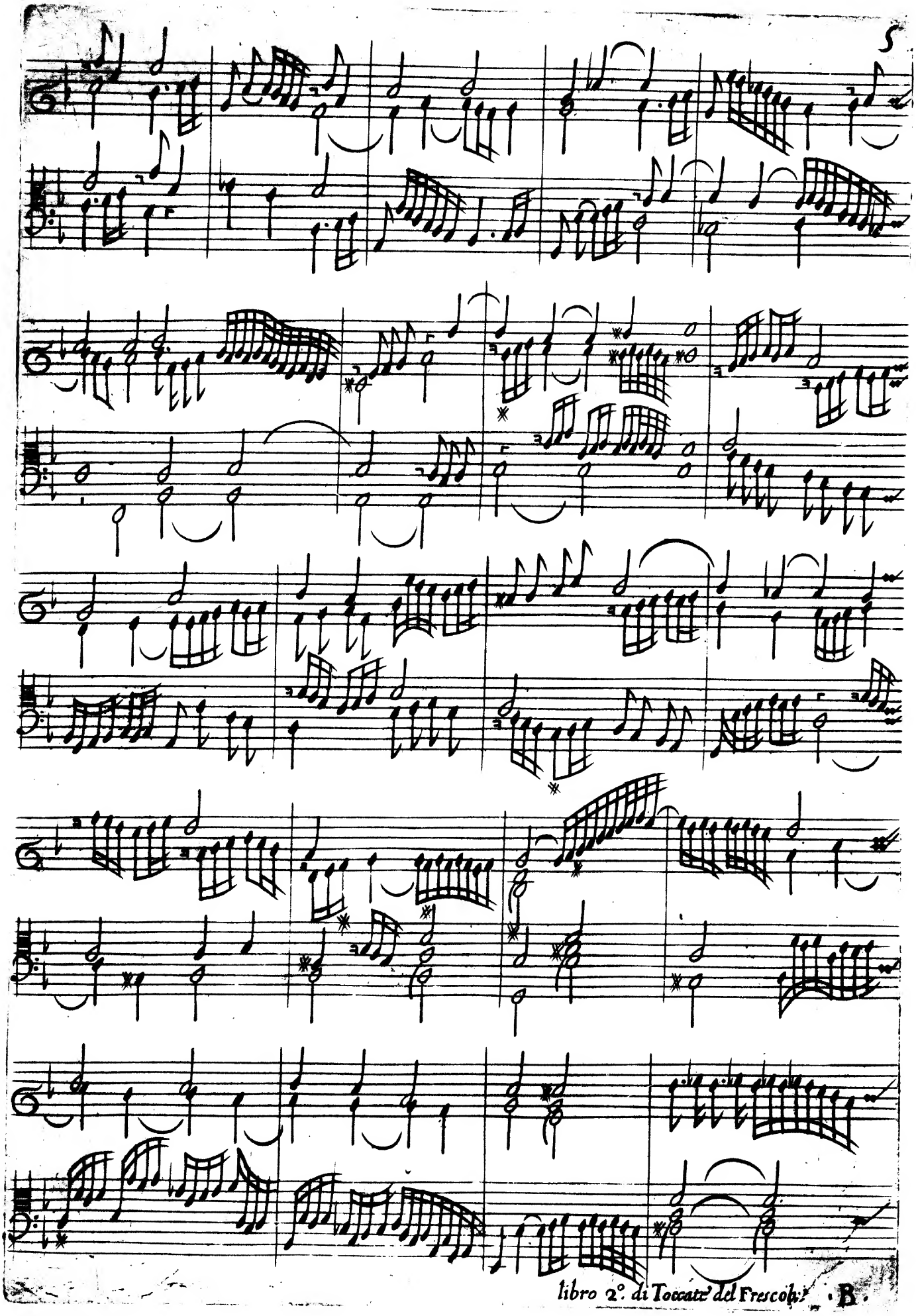


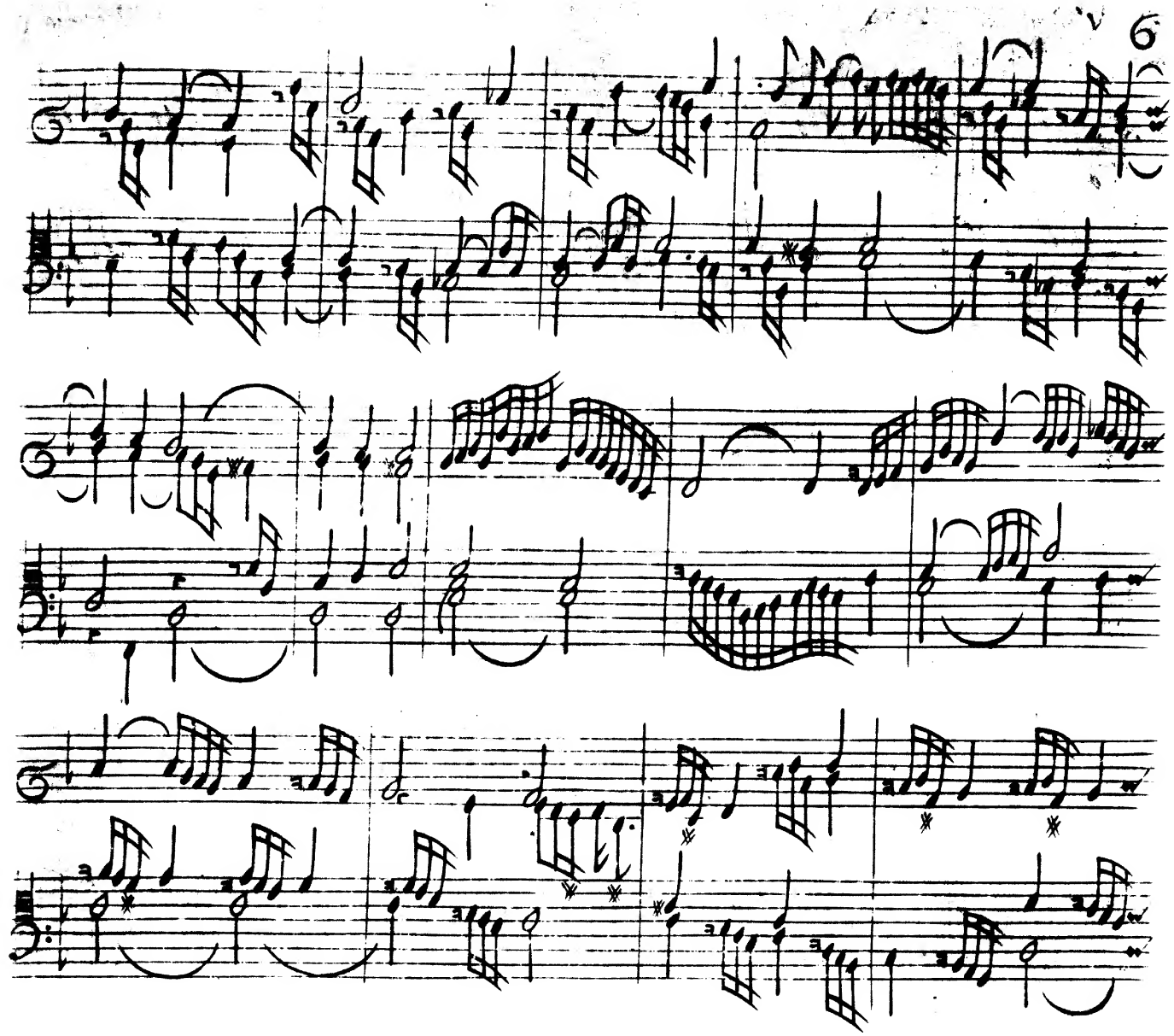



12/8
12/8
3
3
3

Toccata Secōda

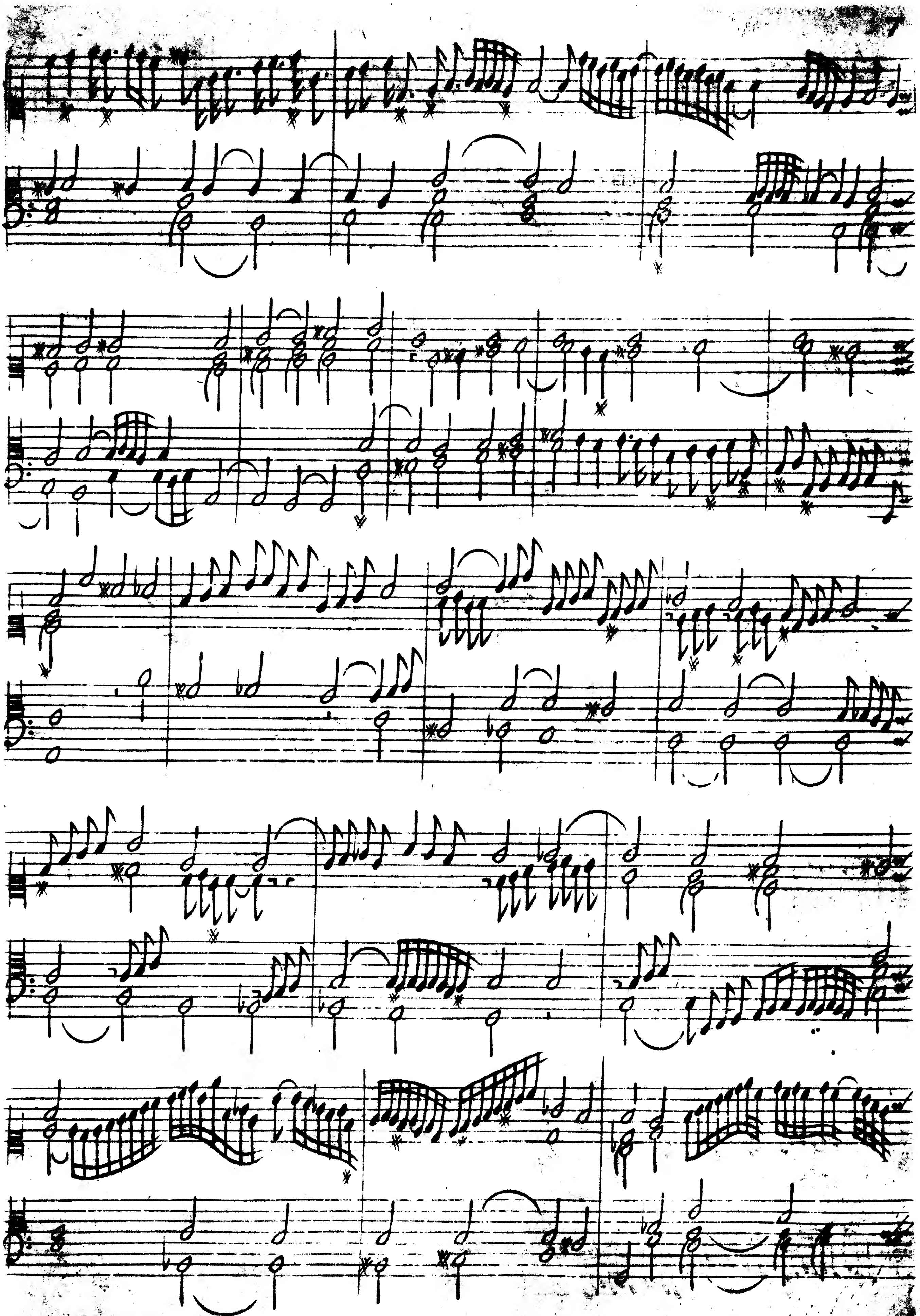


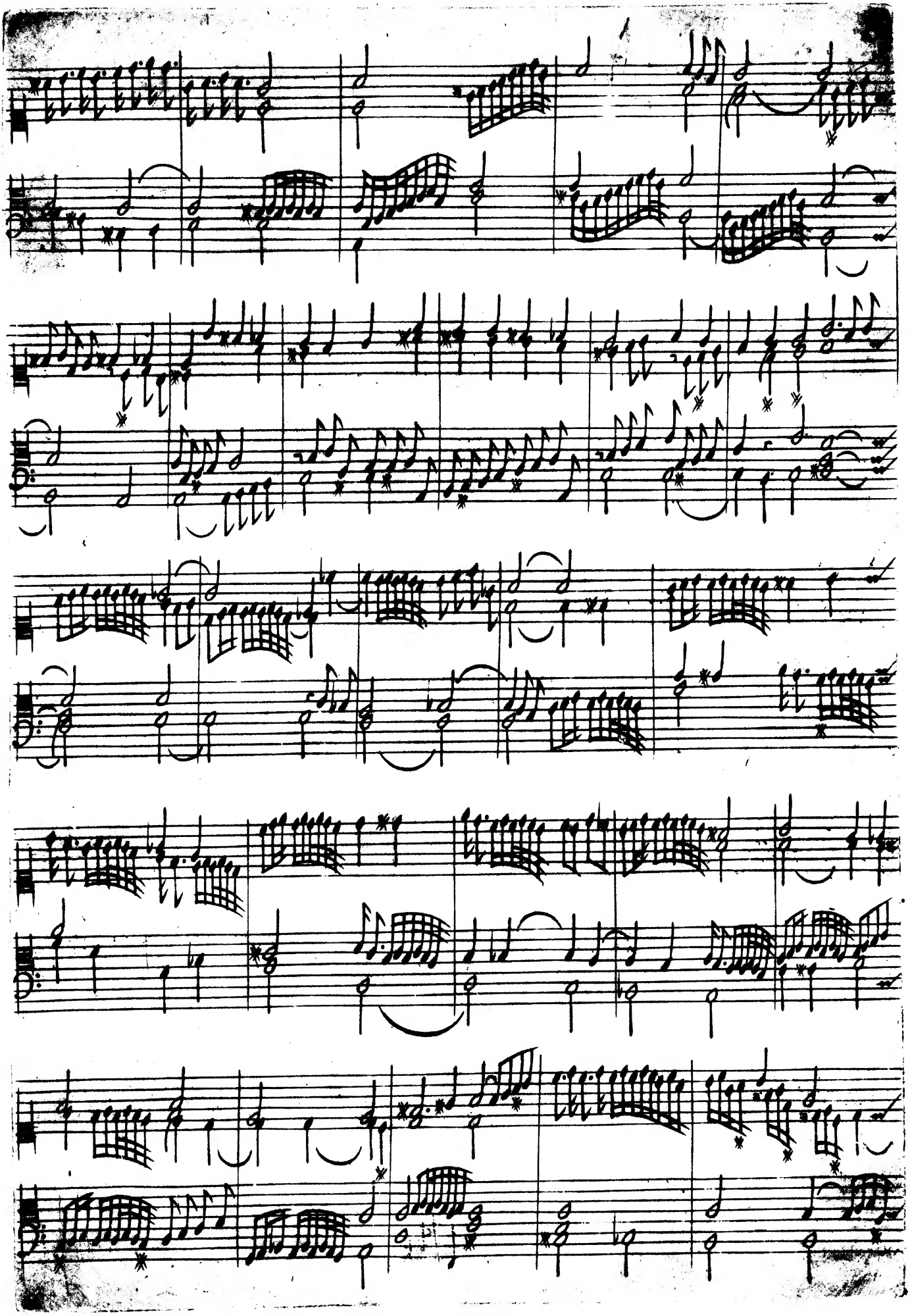


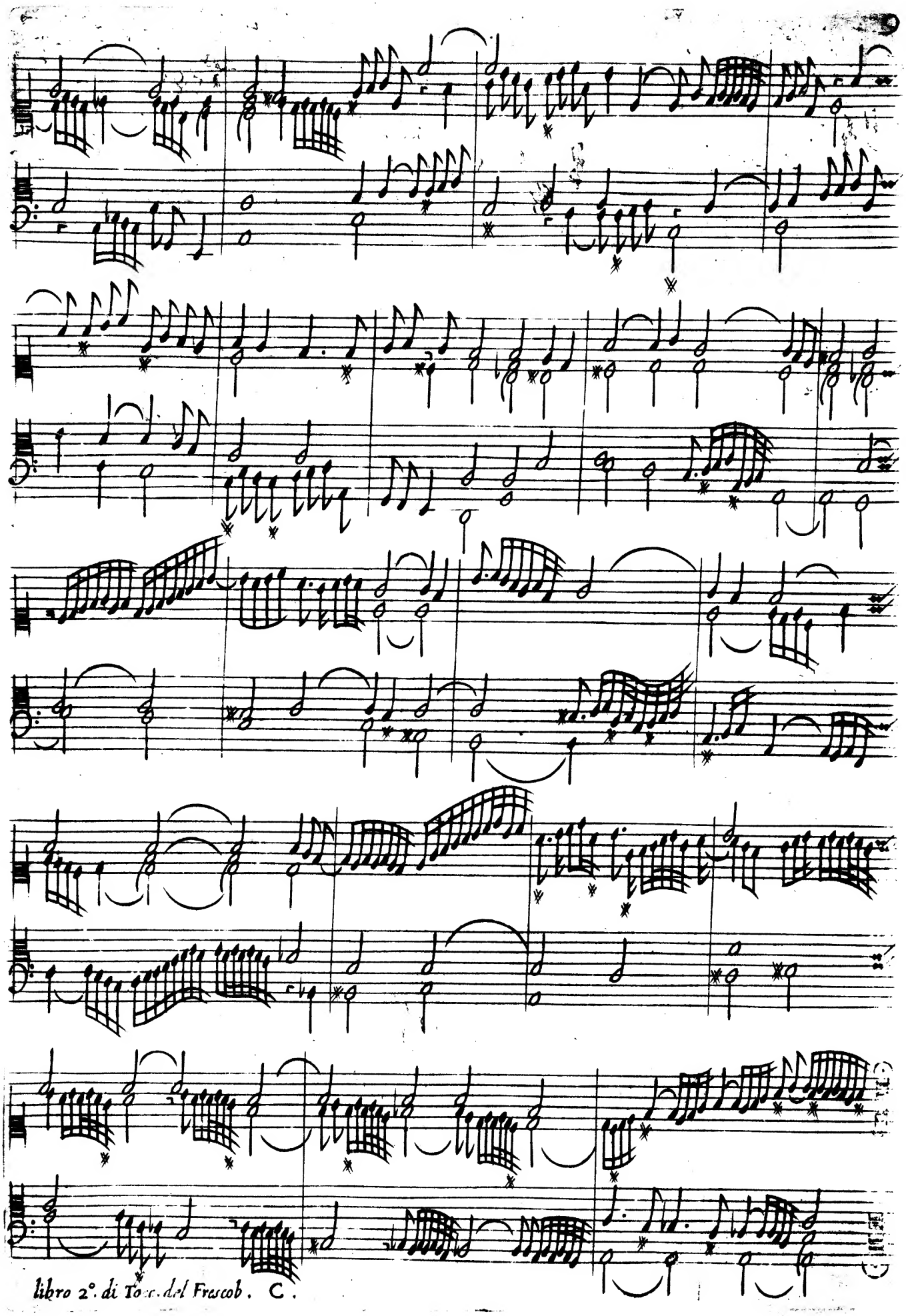


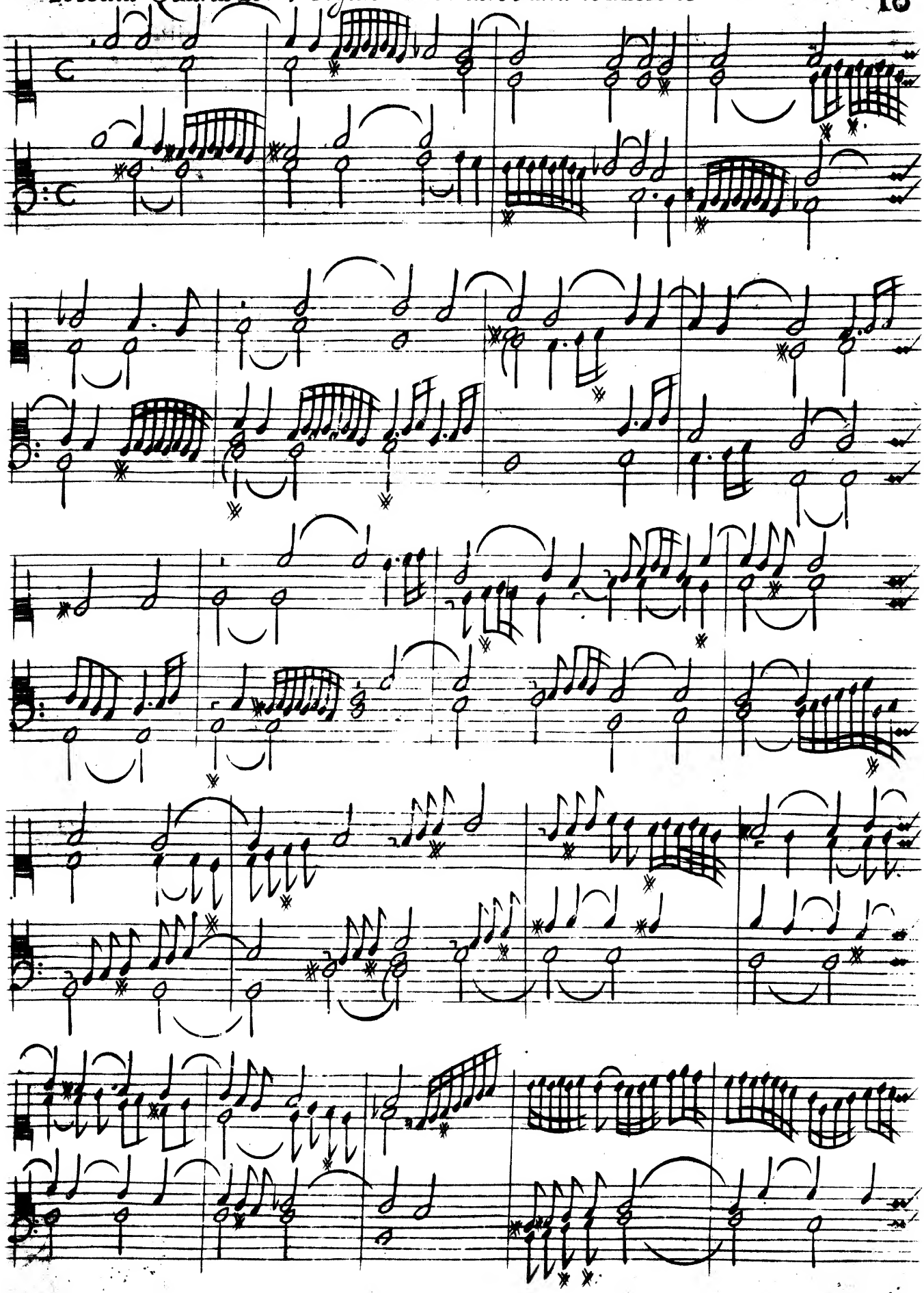
Toccata Terza

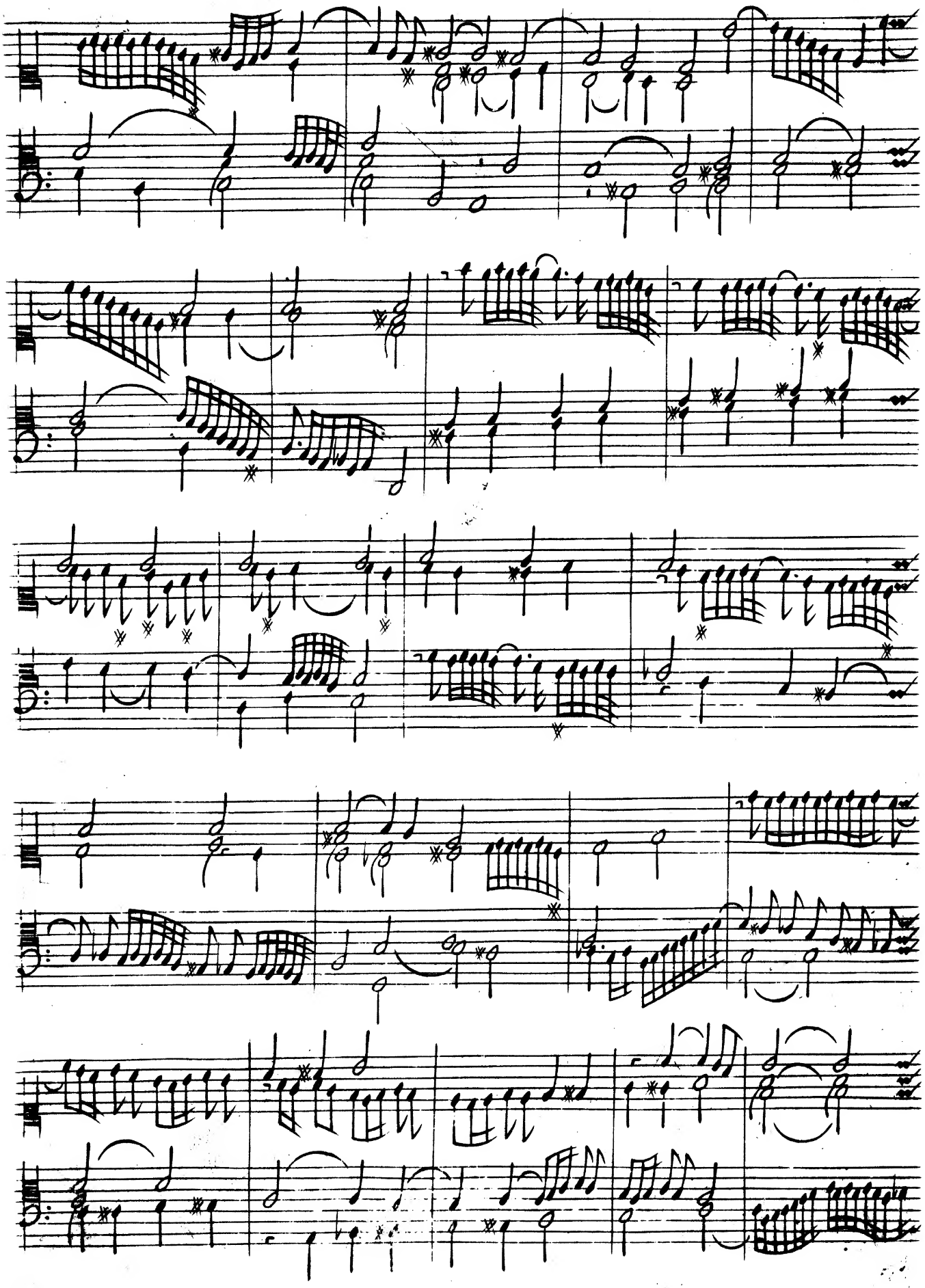
Per l'organo da sonarsi alla Levatione

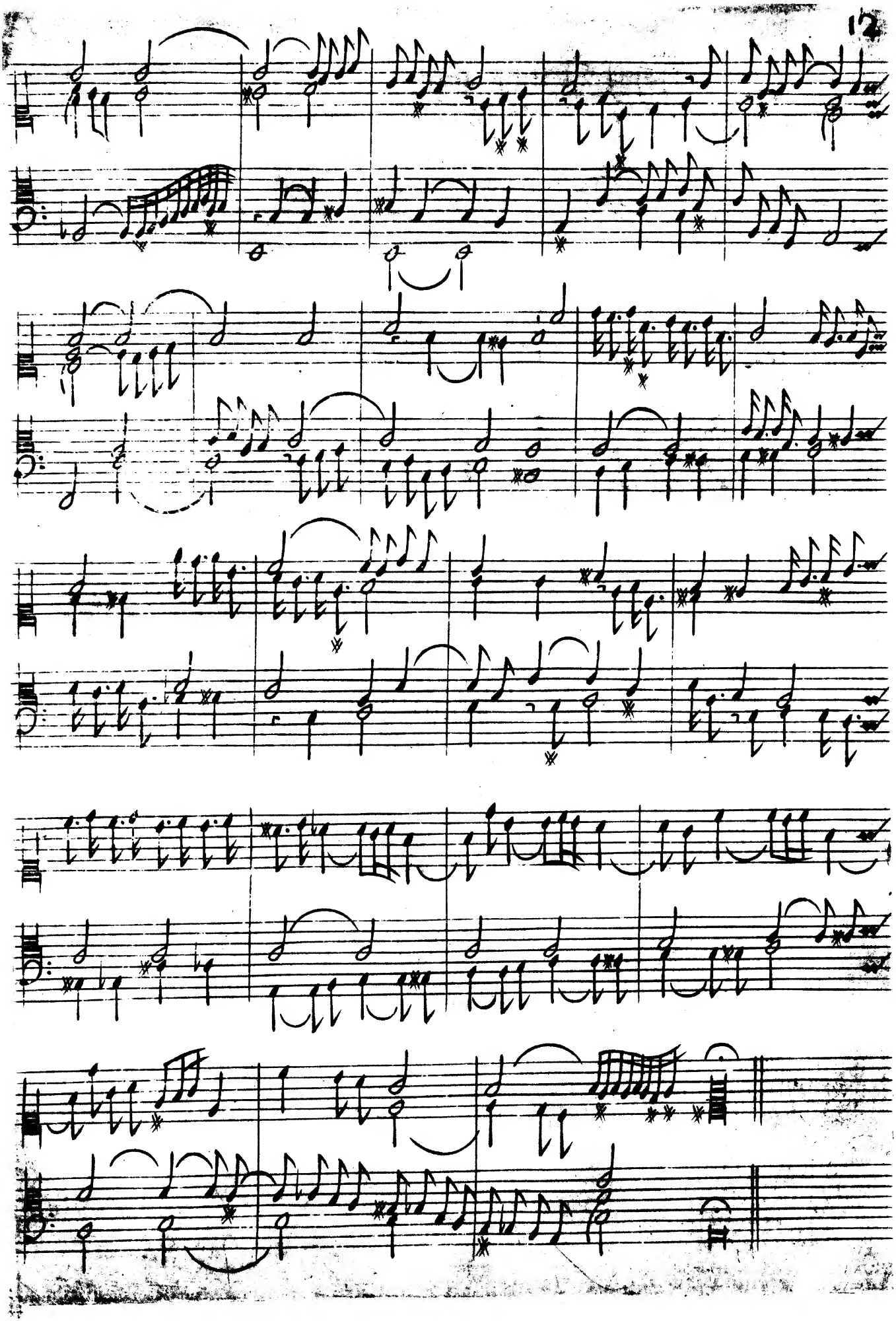


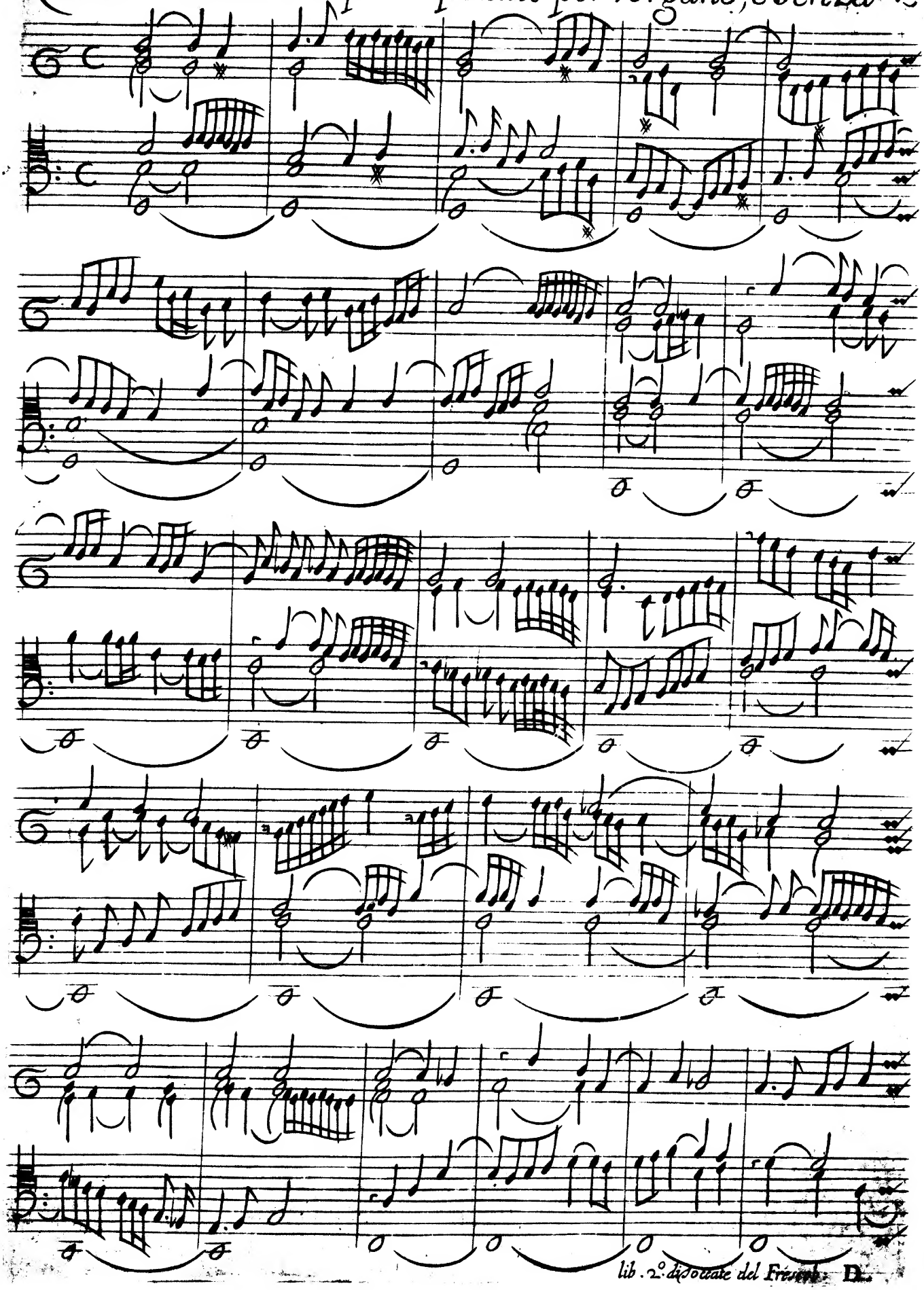


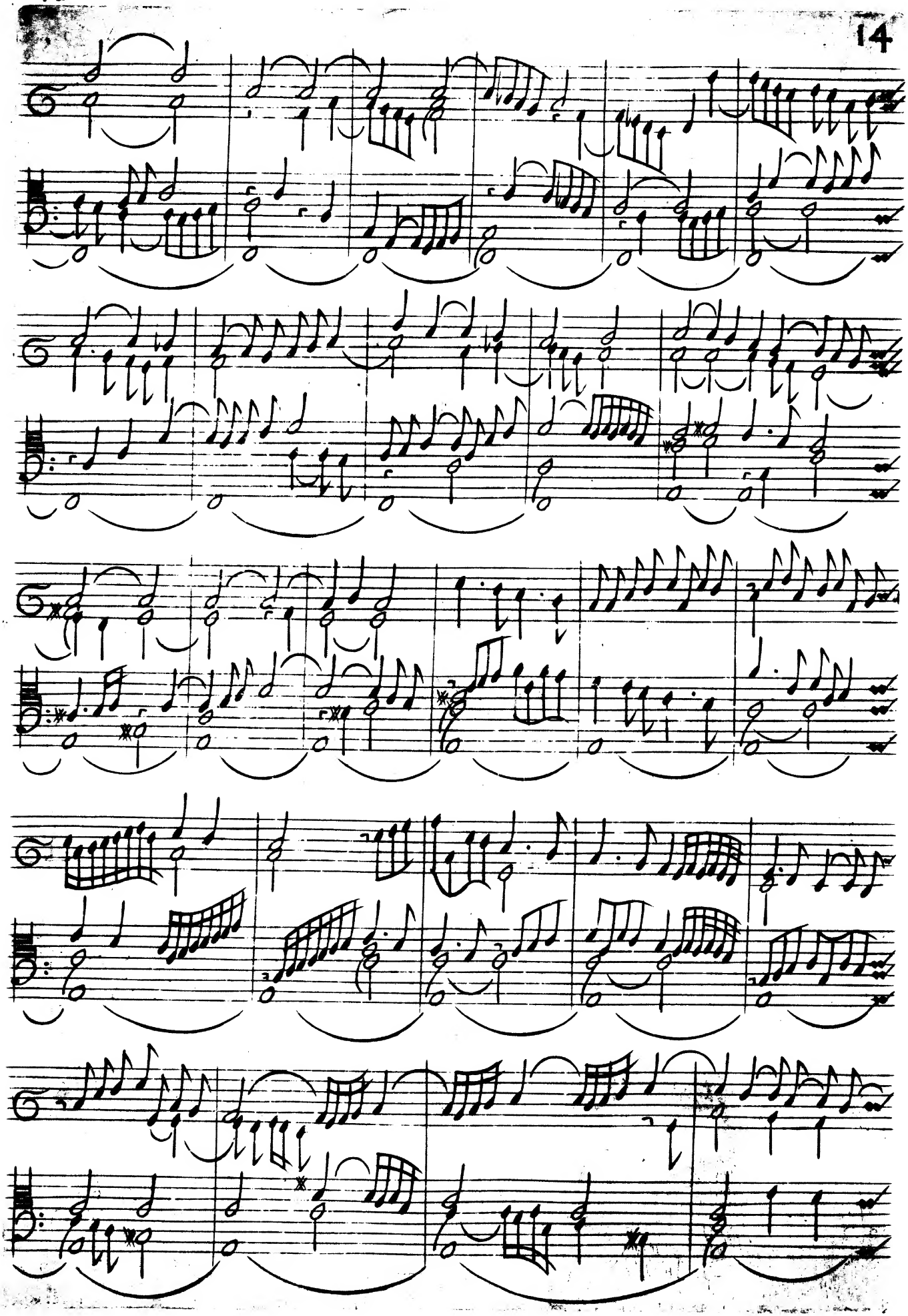

libro 2°. di To[illegible]. del Frescob. C.

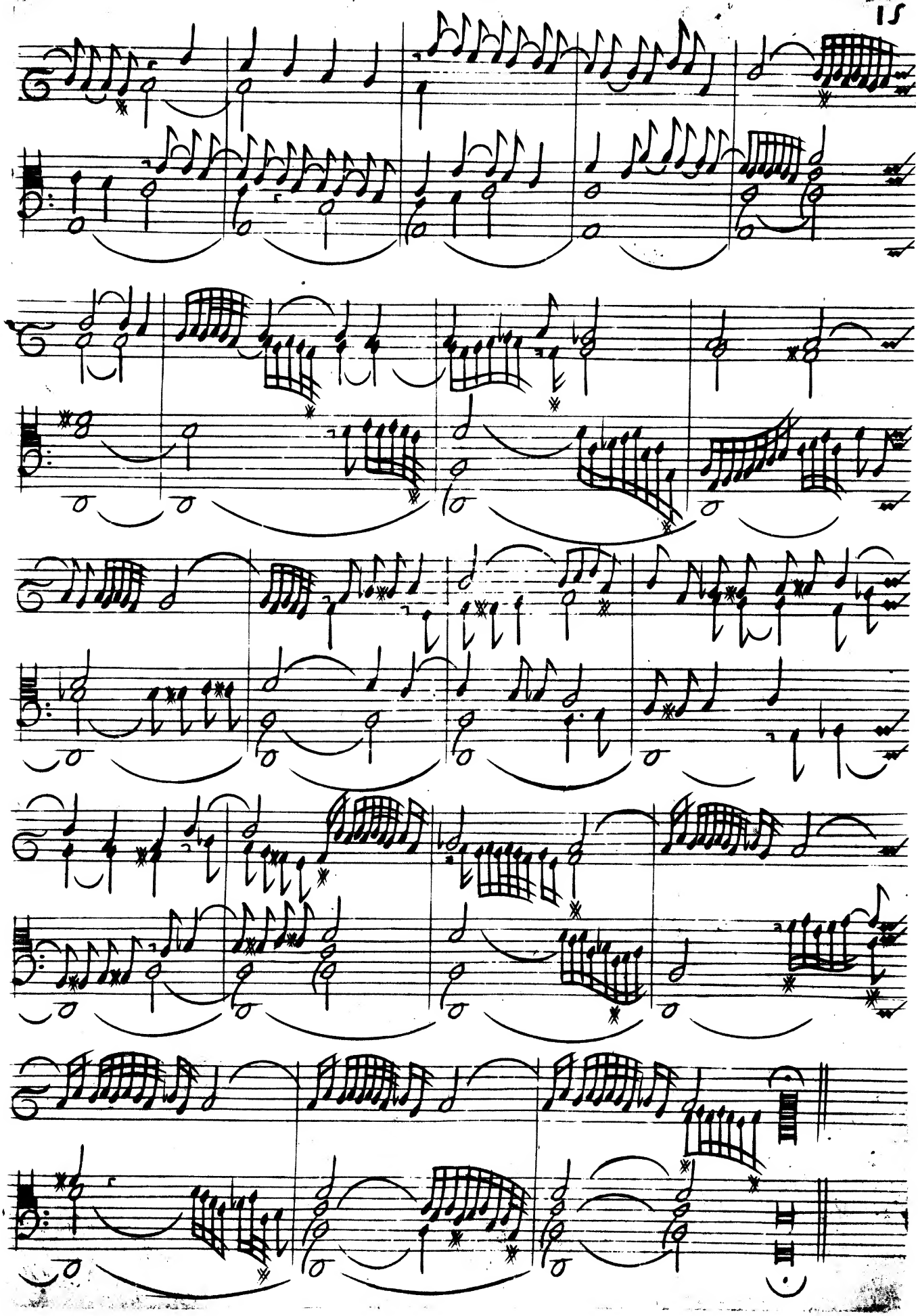


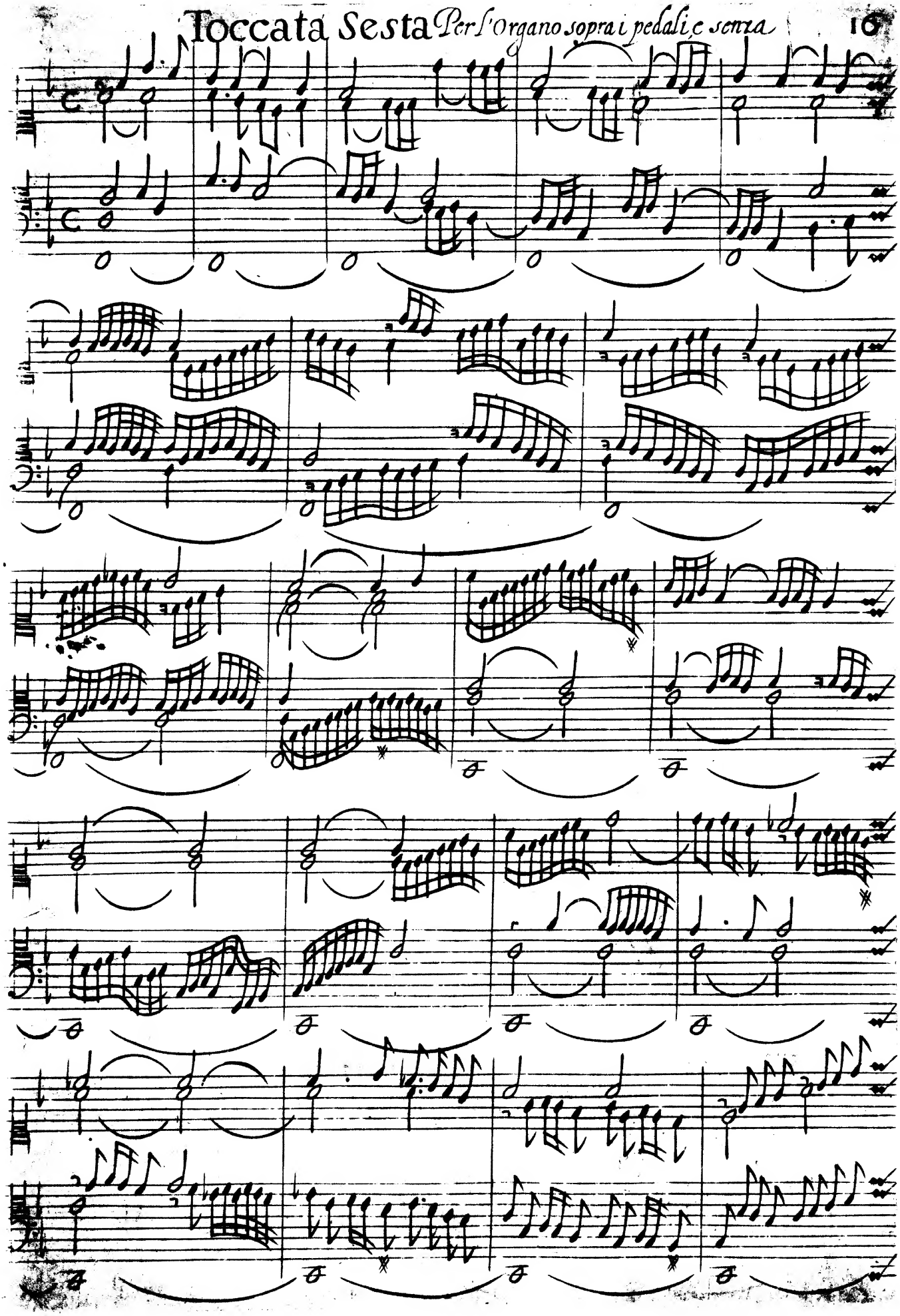


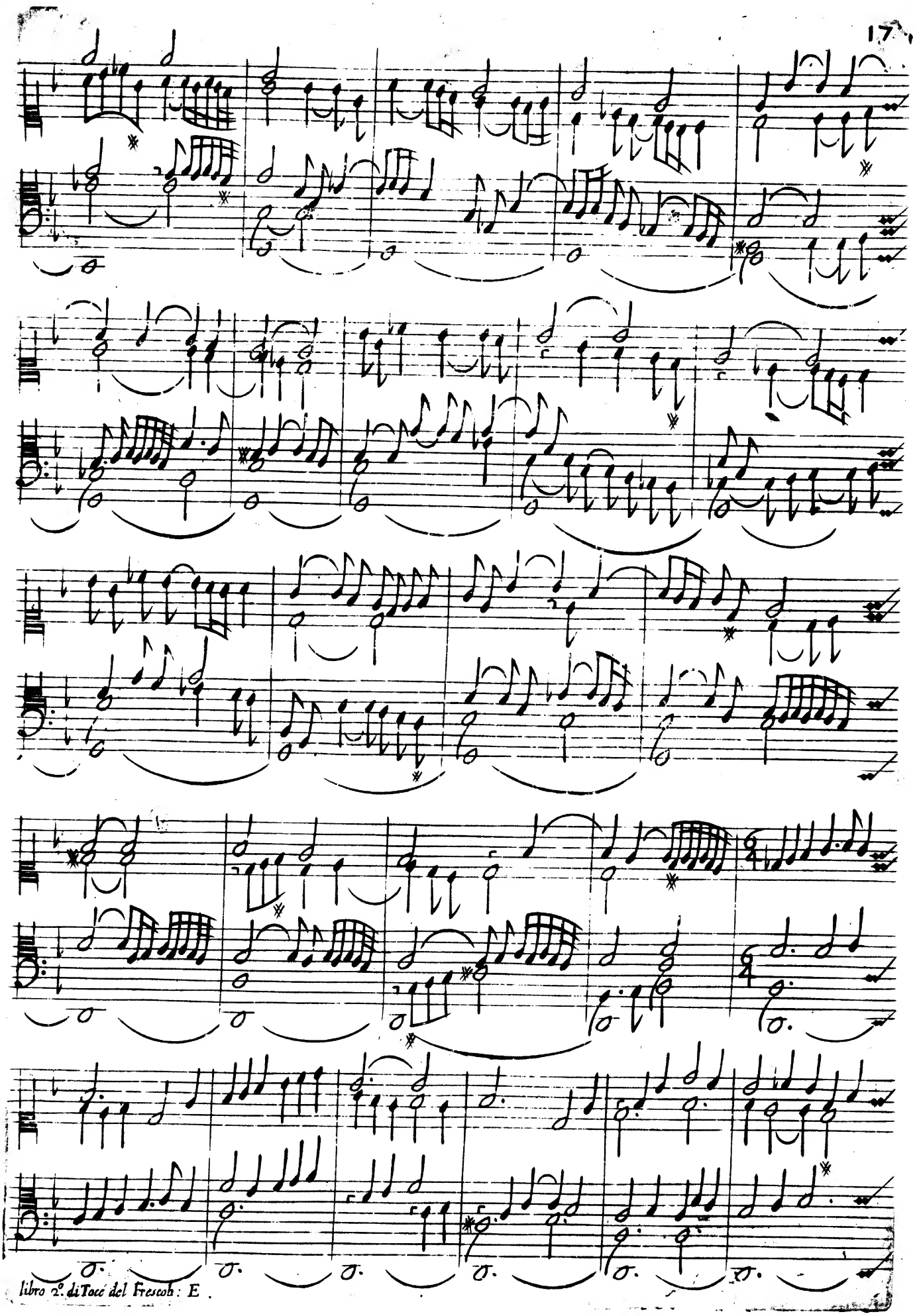


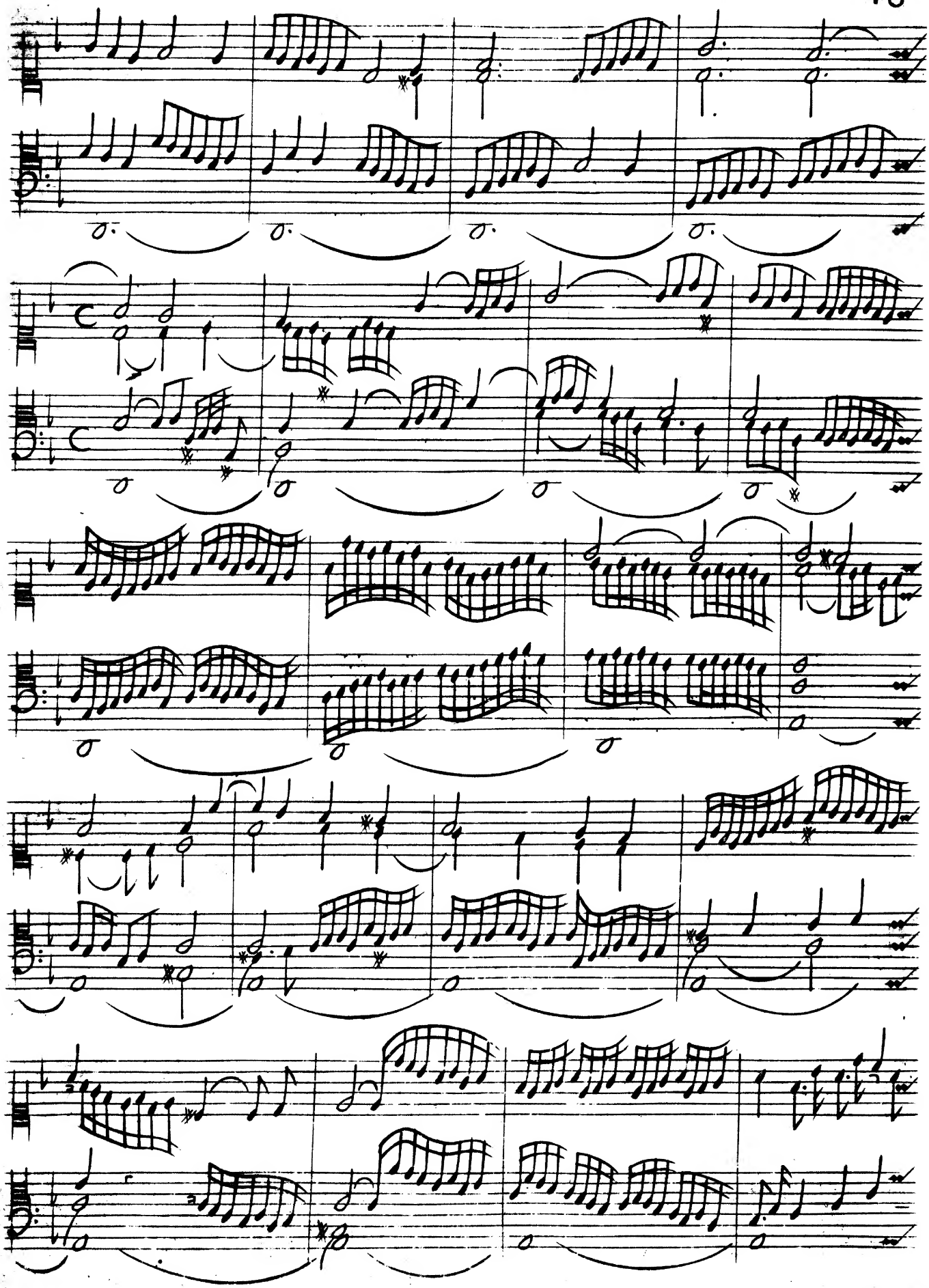


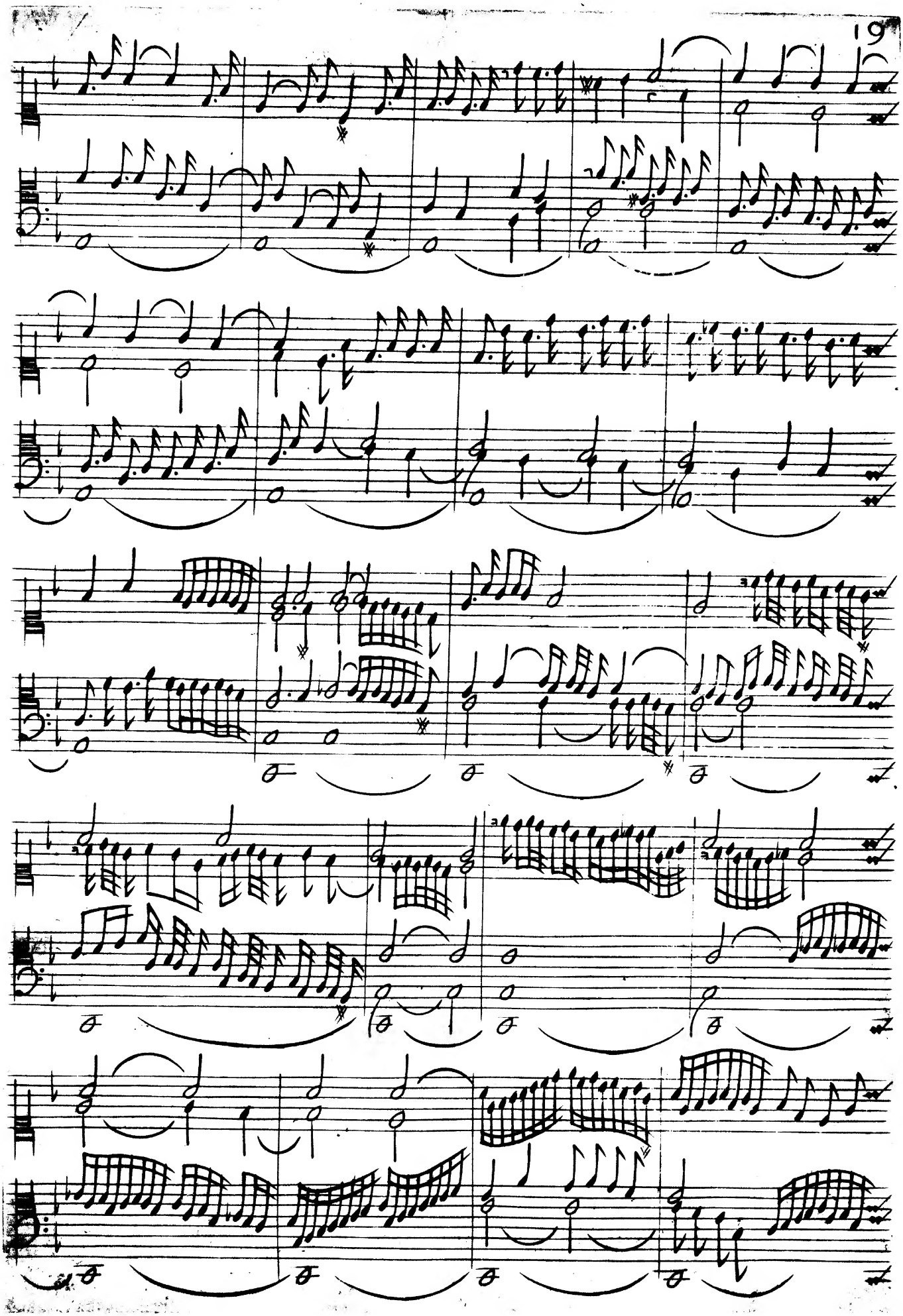


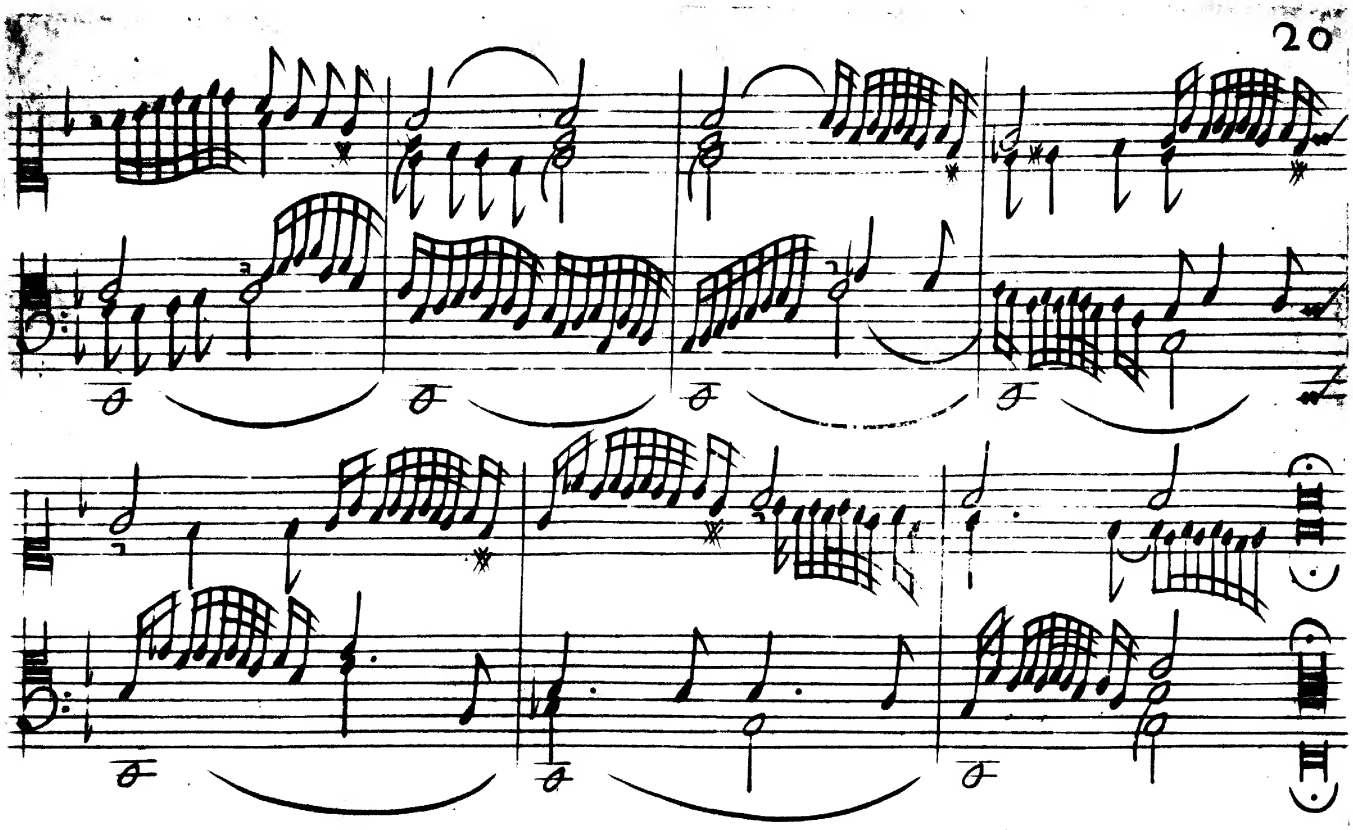




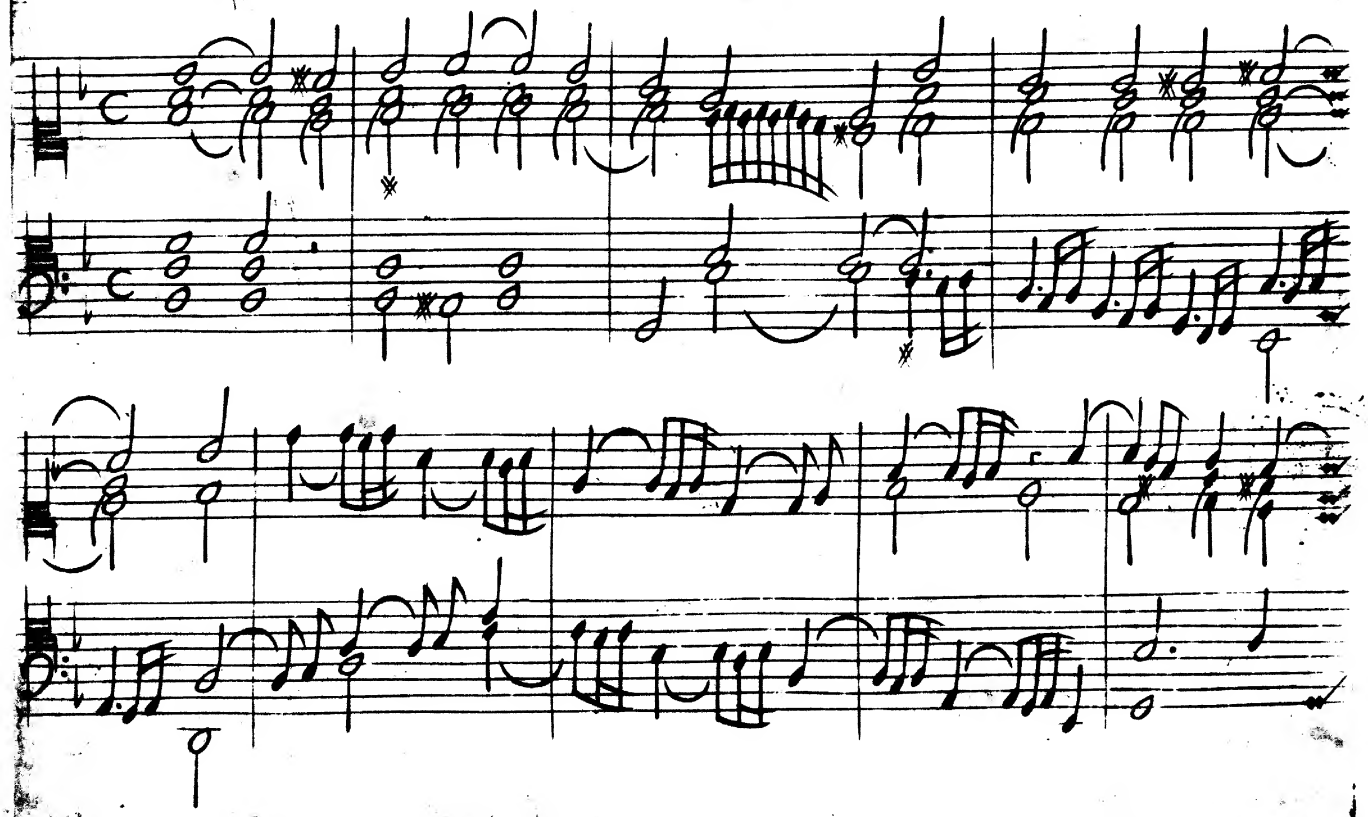


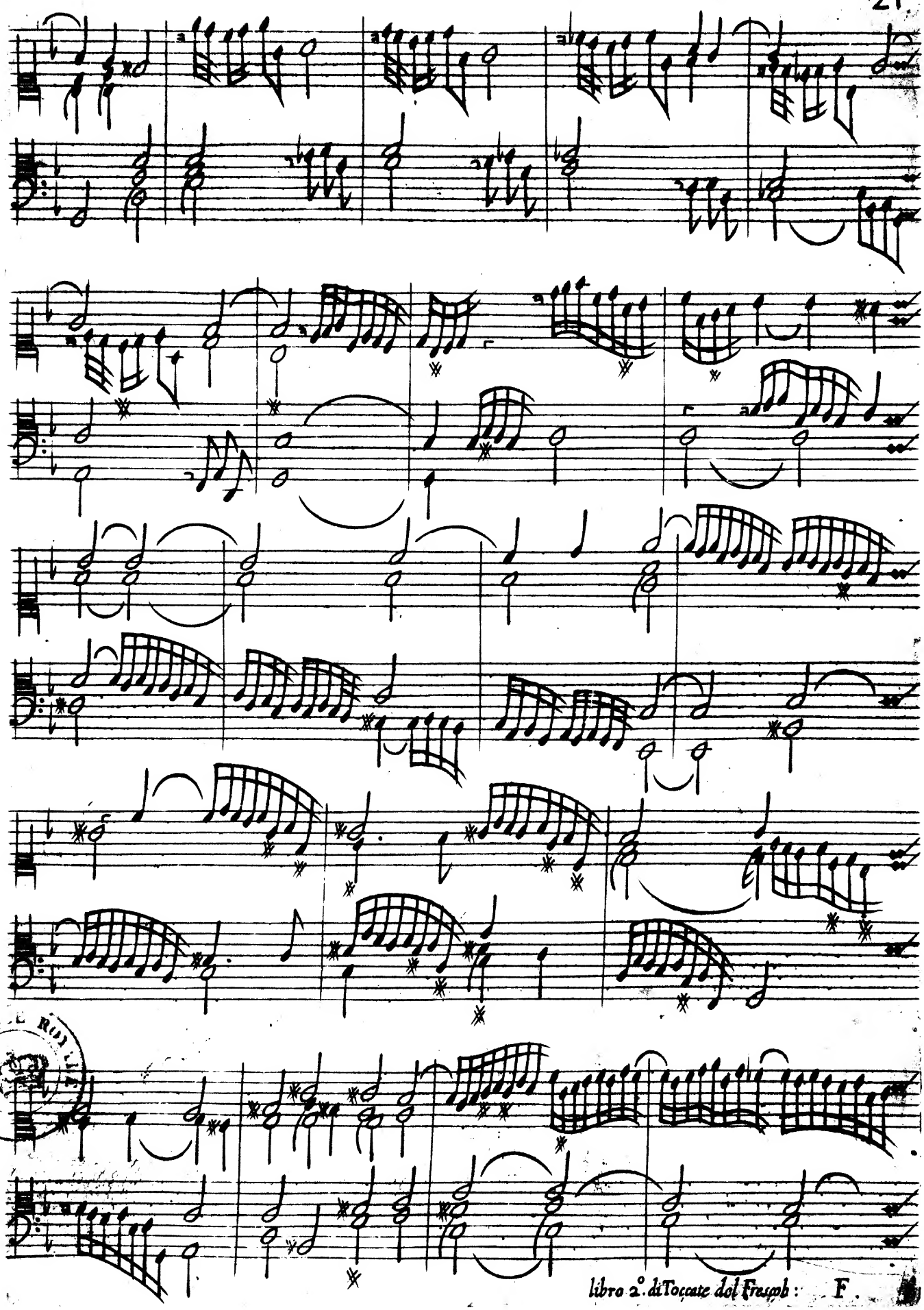


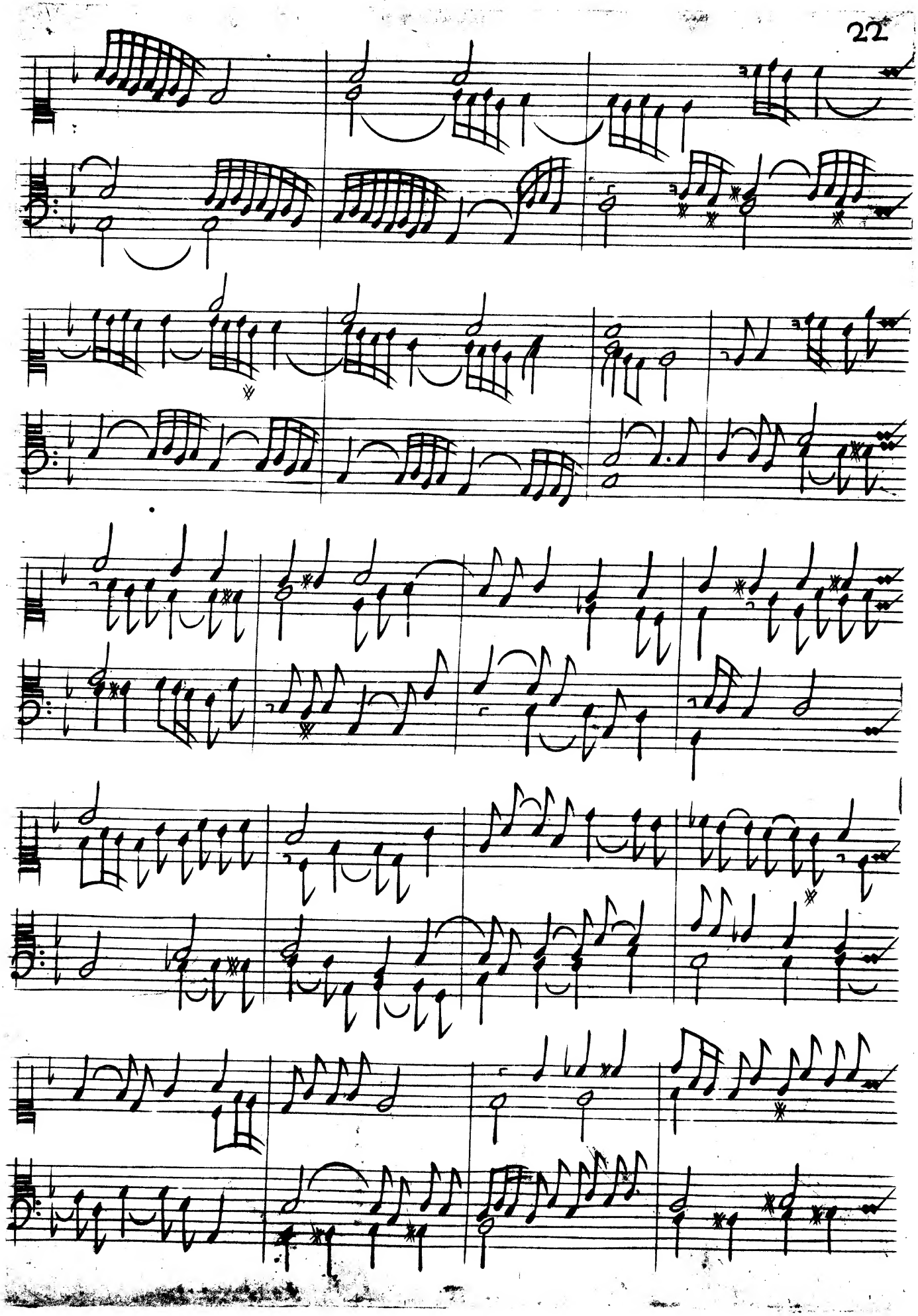


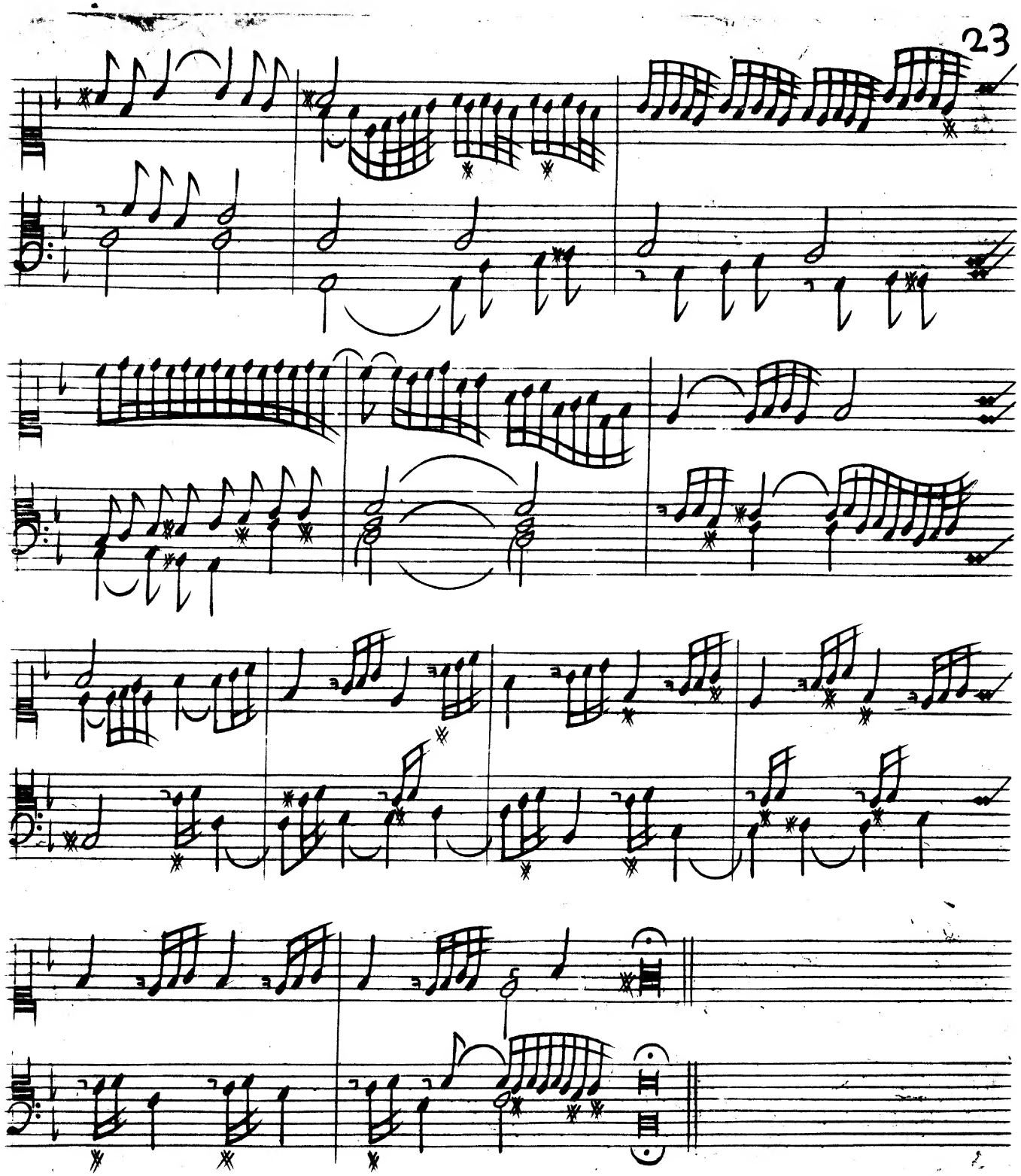


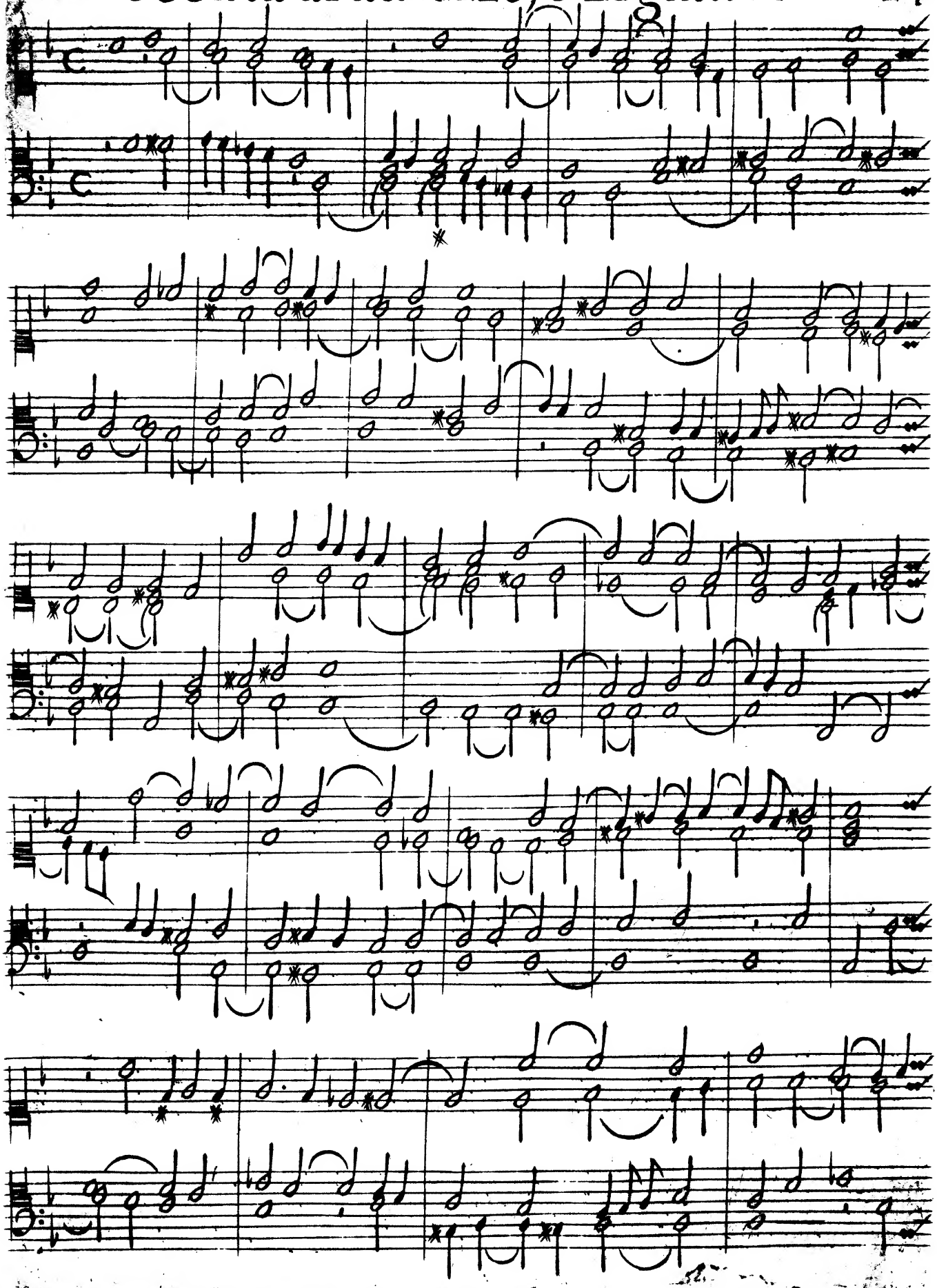
Toccata Settima

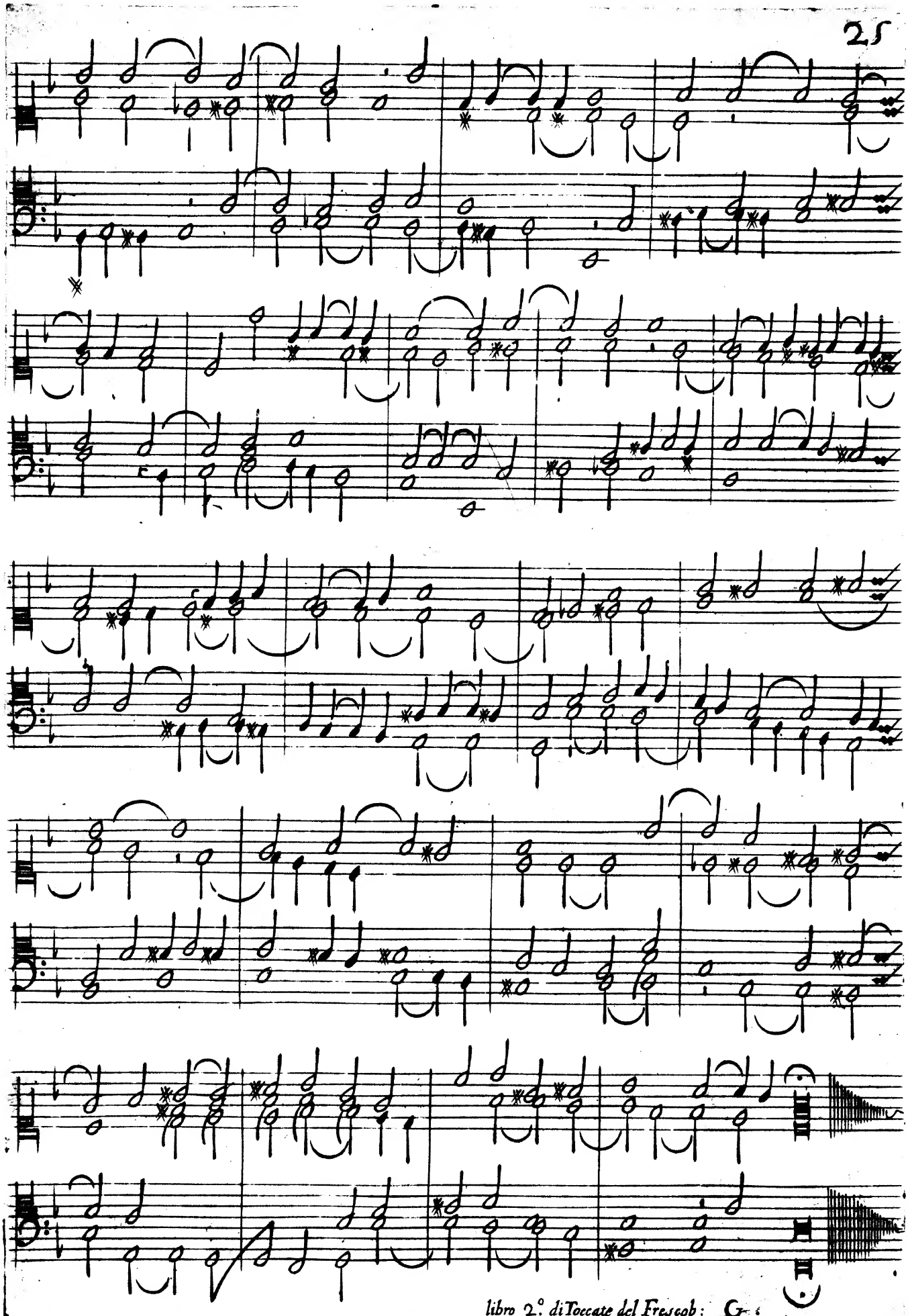


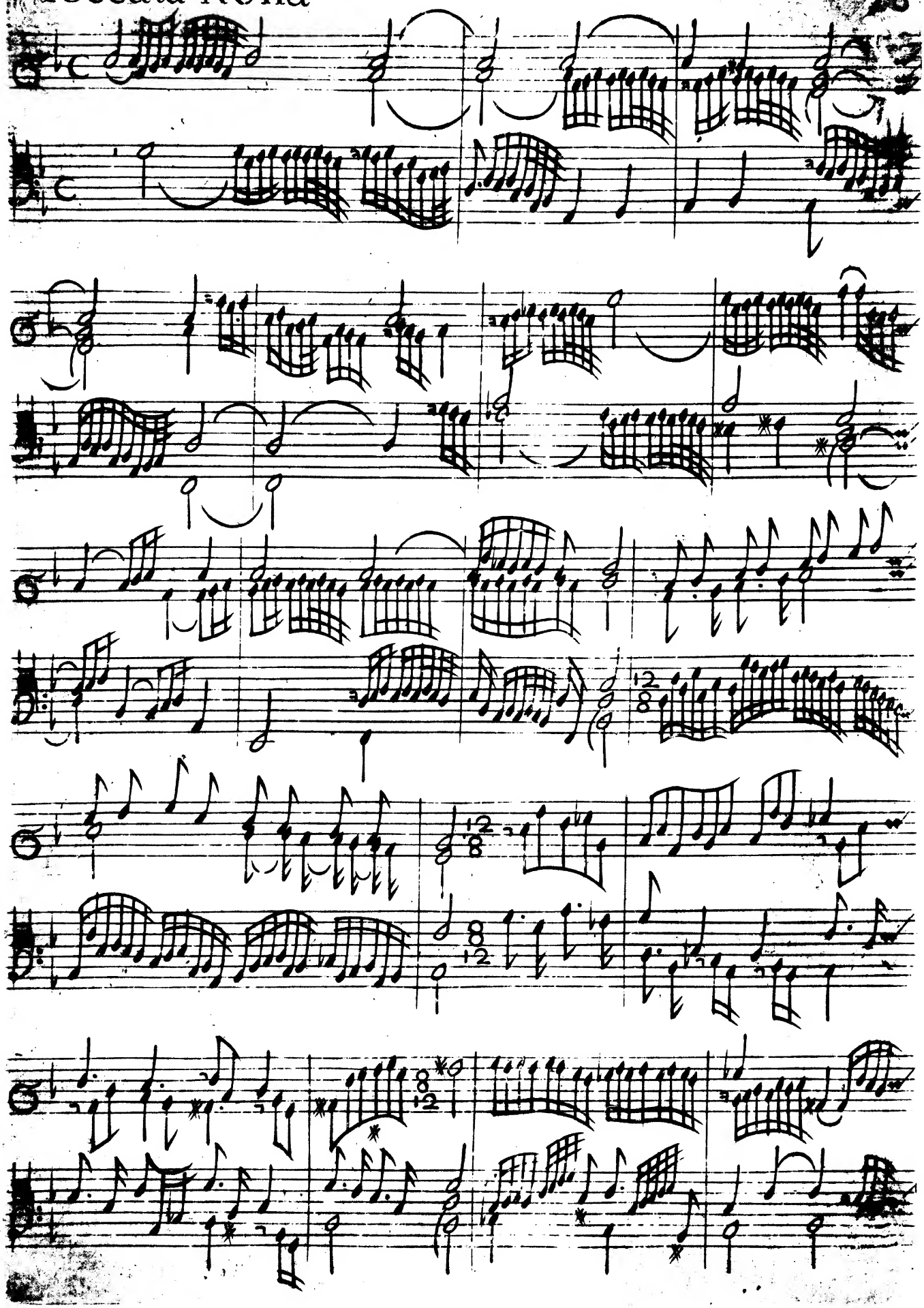


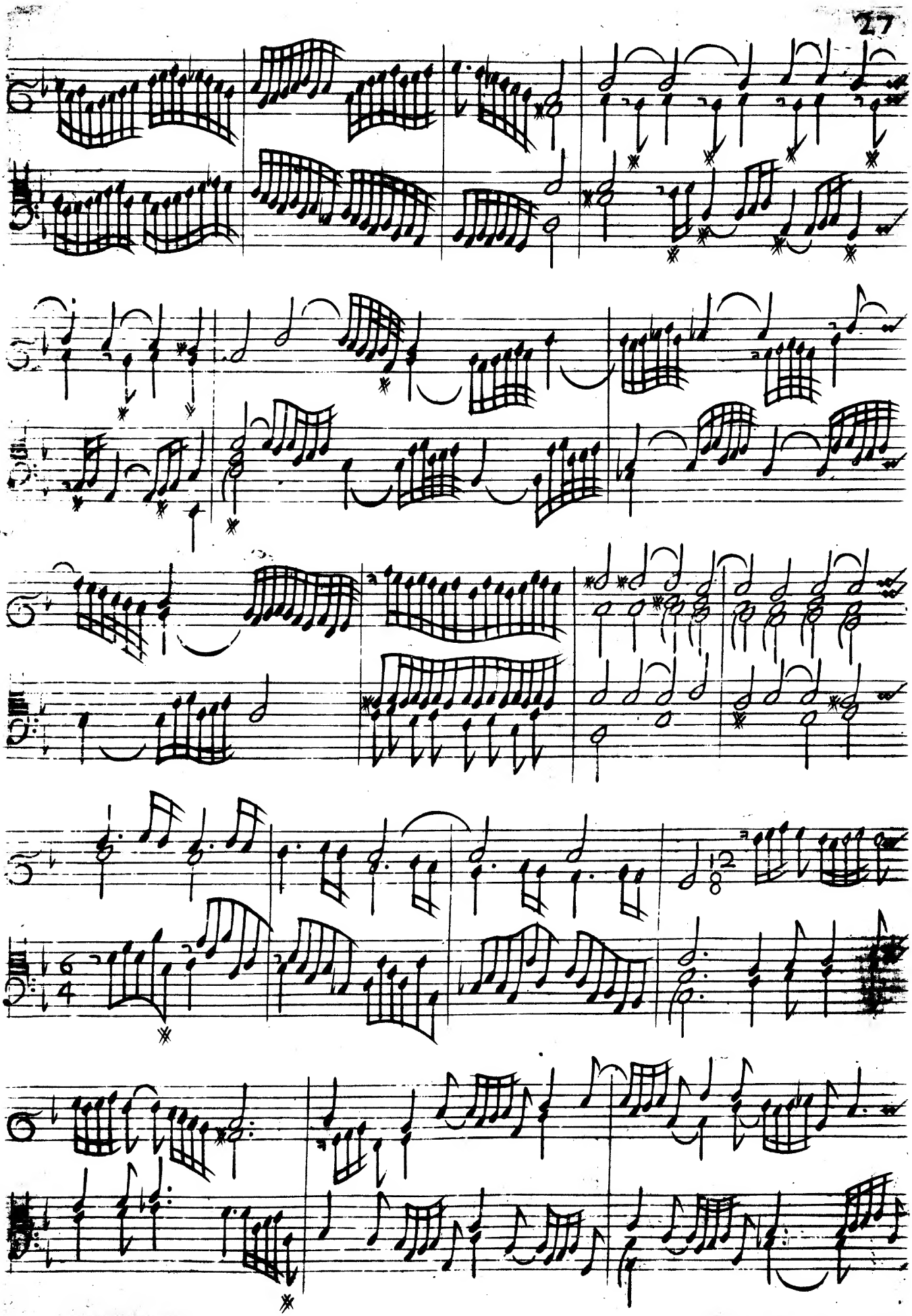


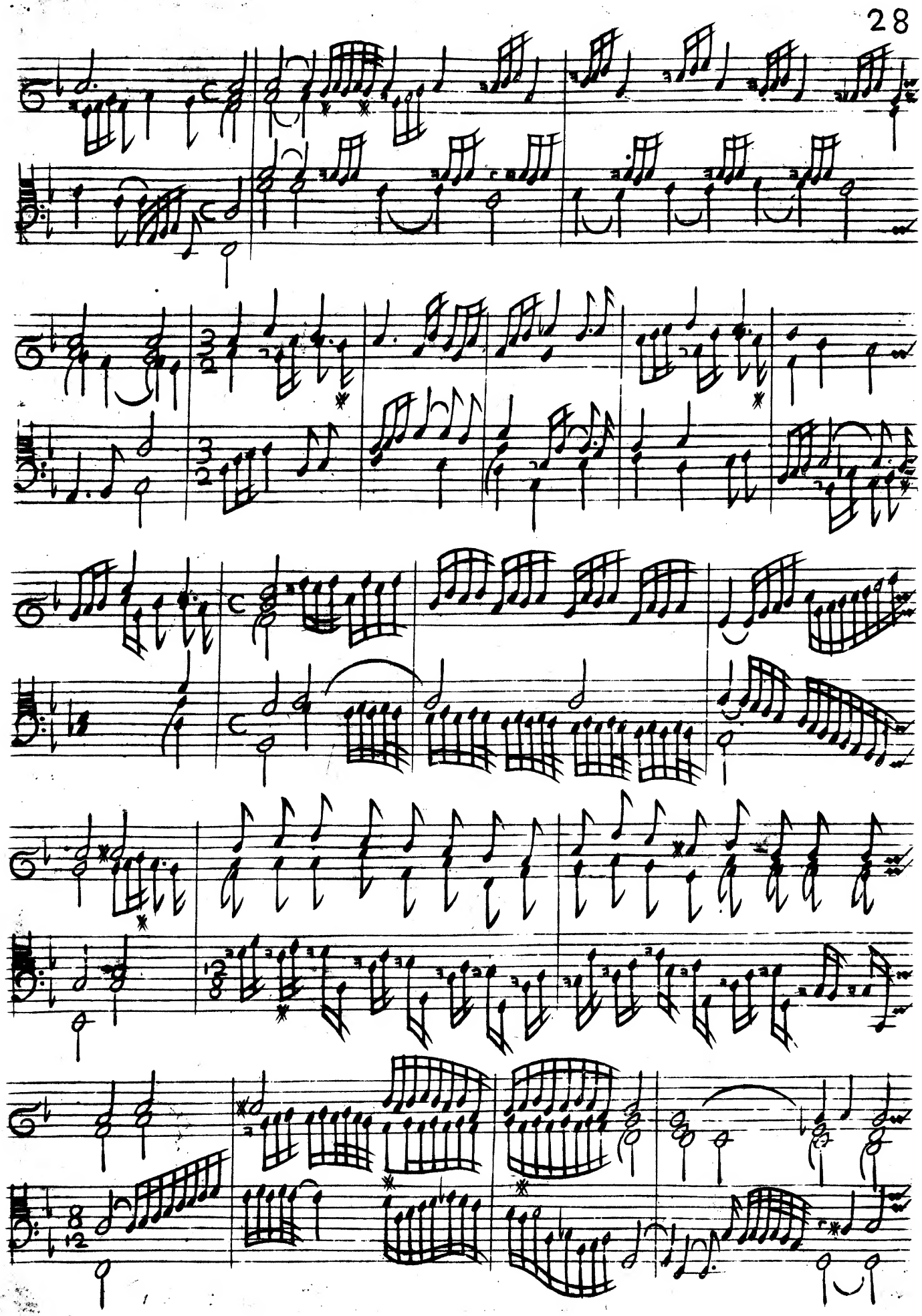


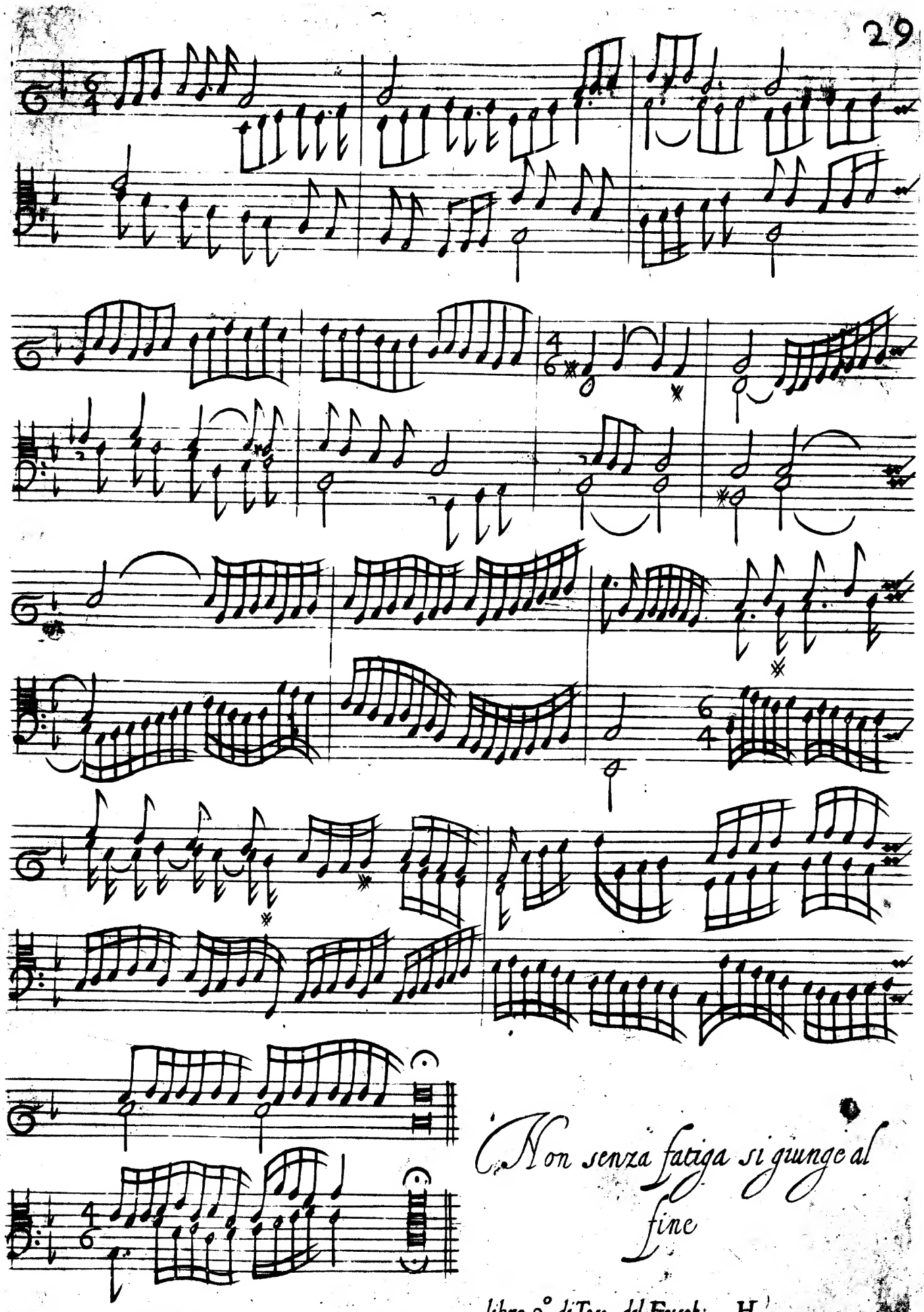




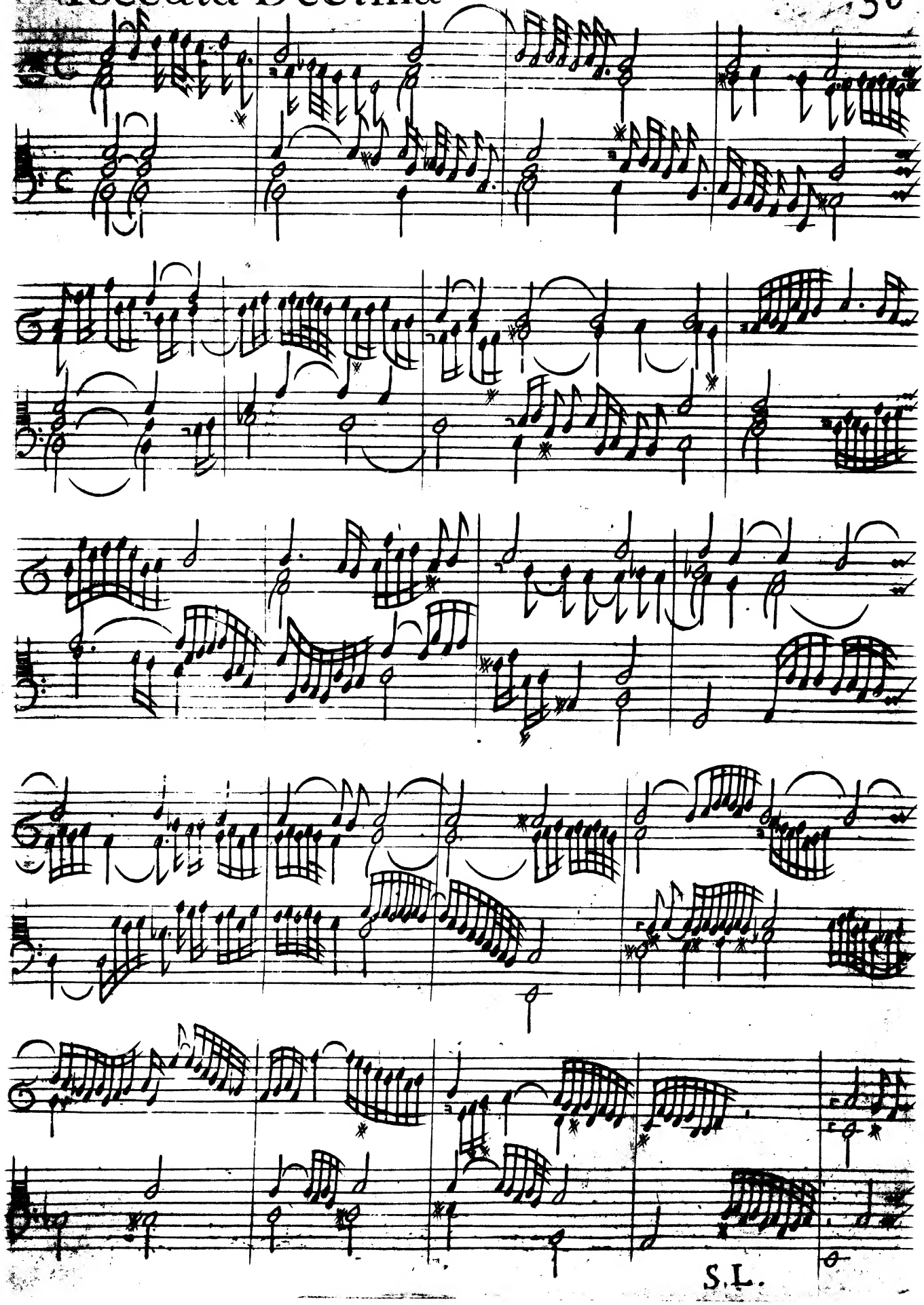




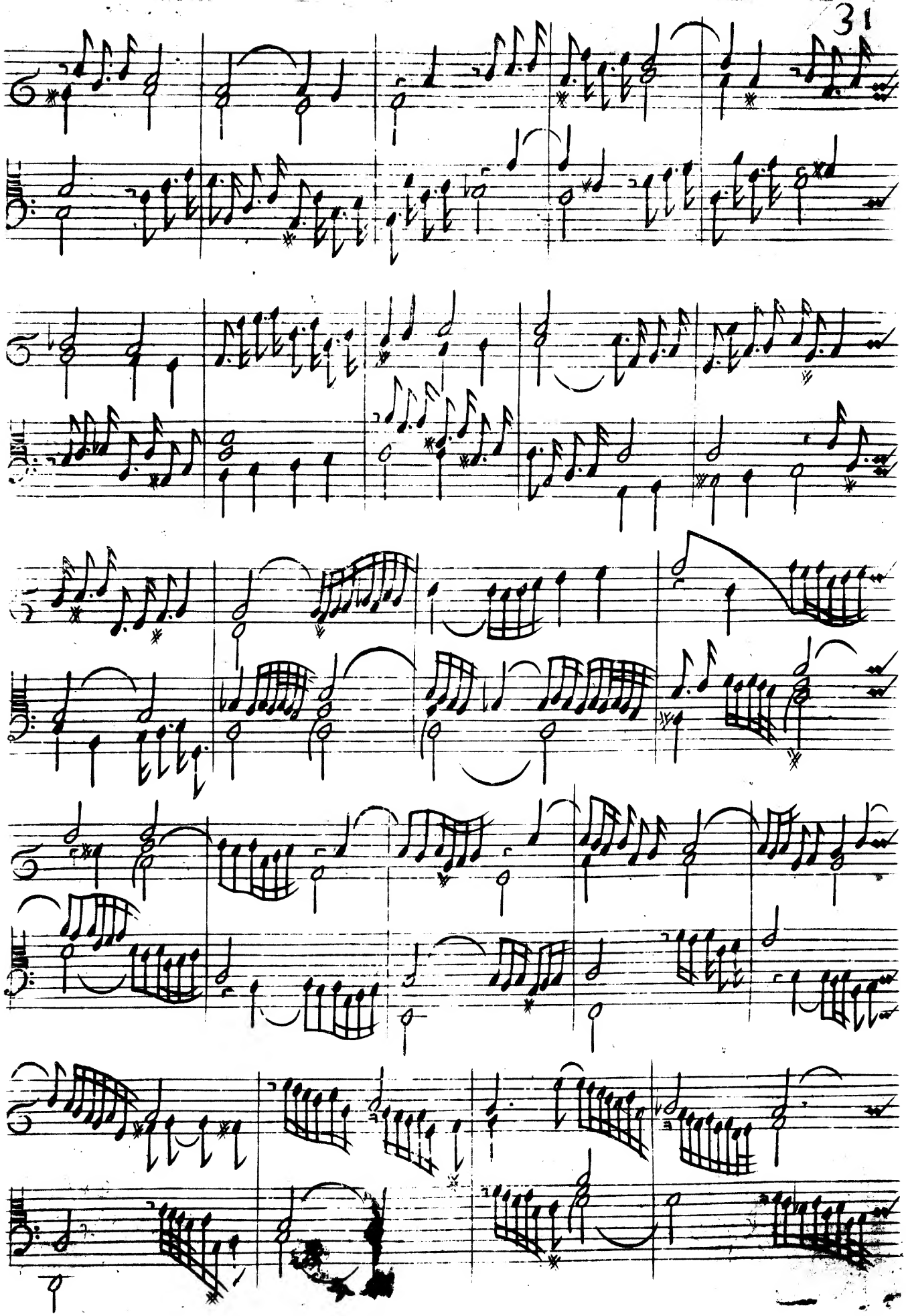


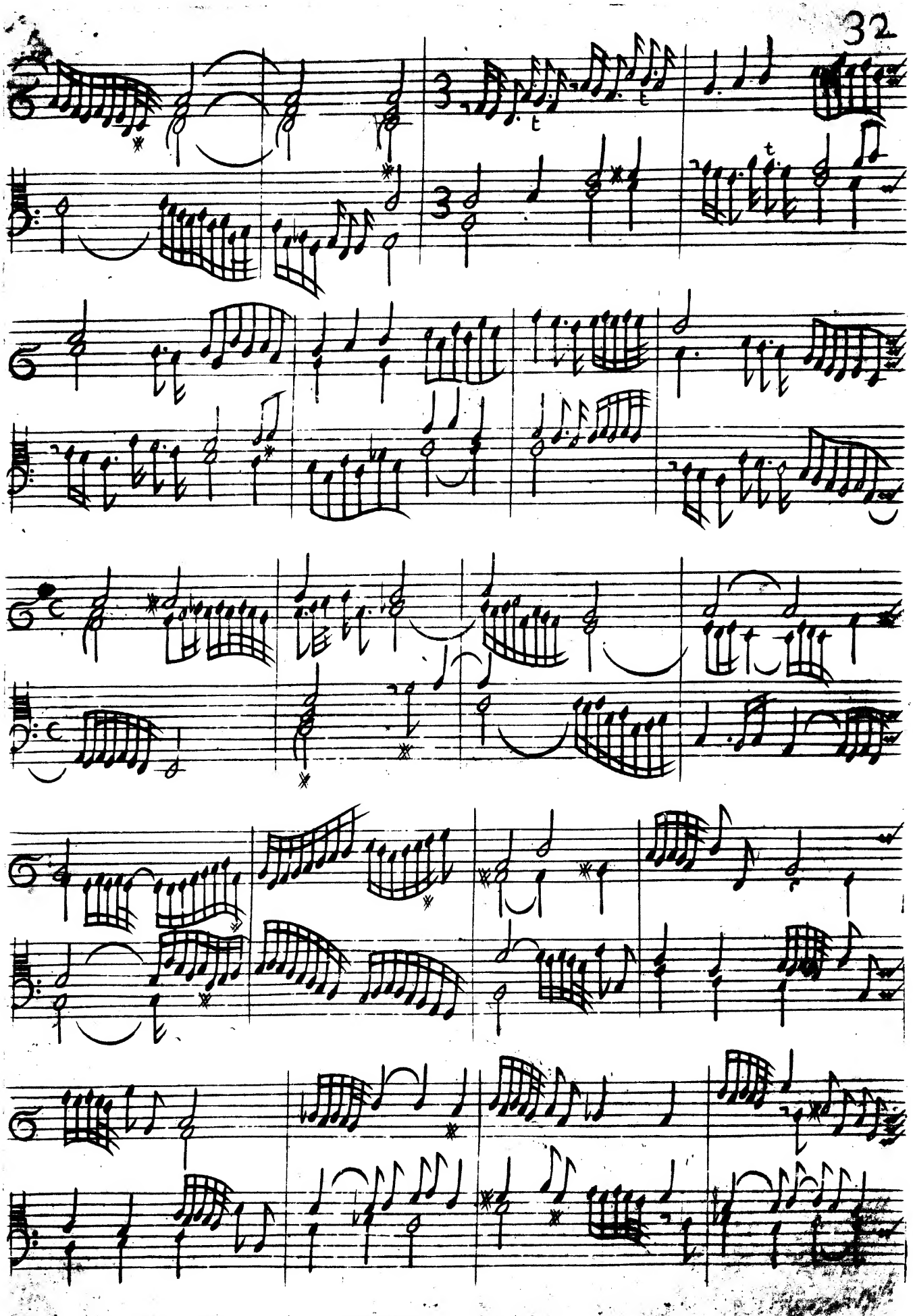


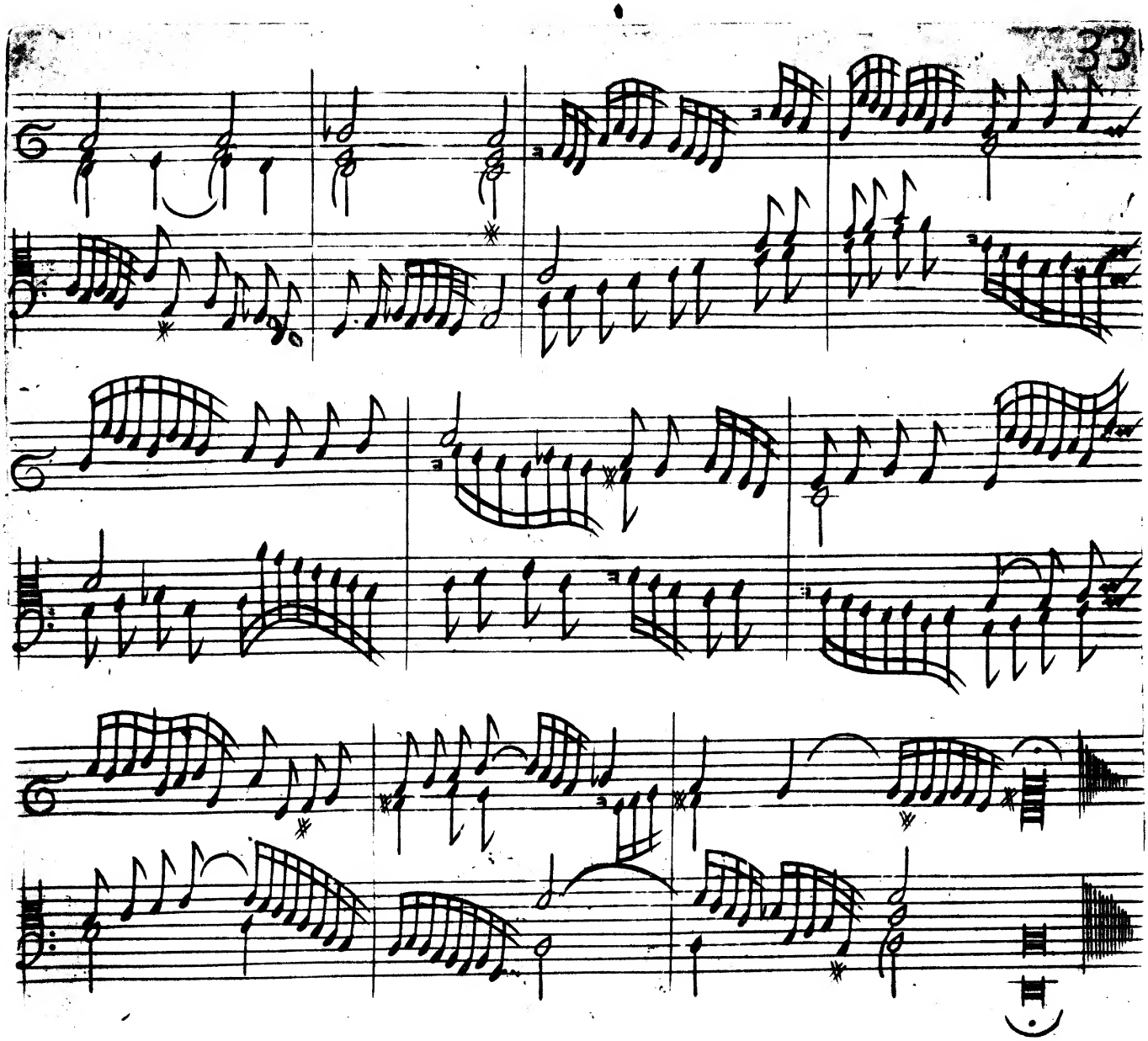
Non senza fatiga si giunge al fine



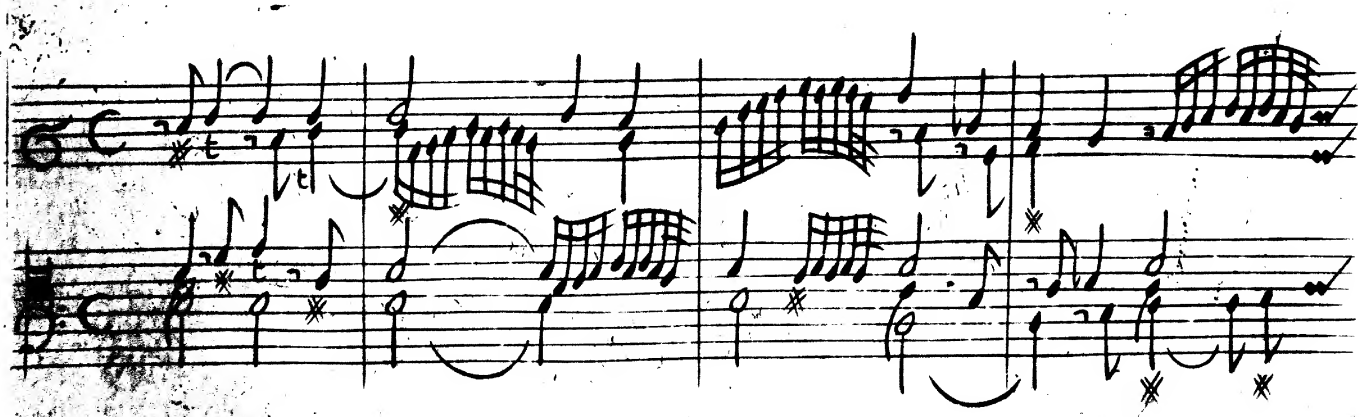
S.L.

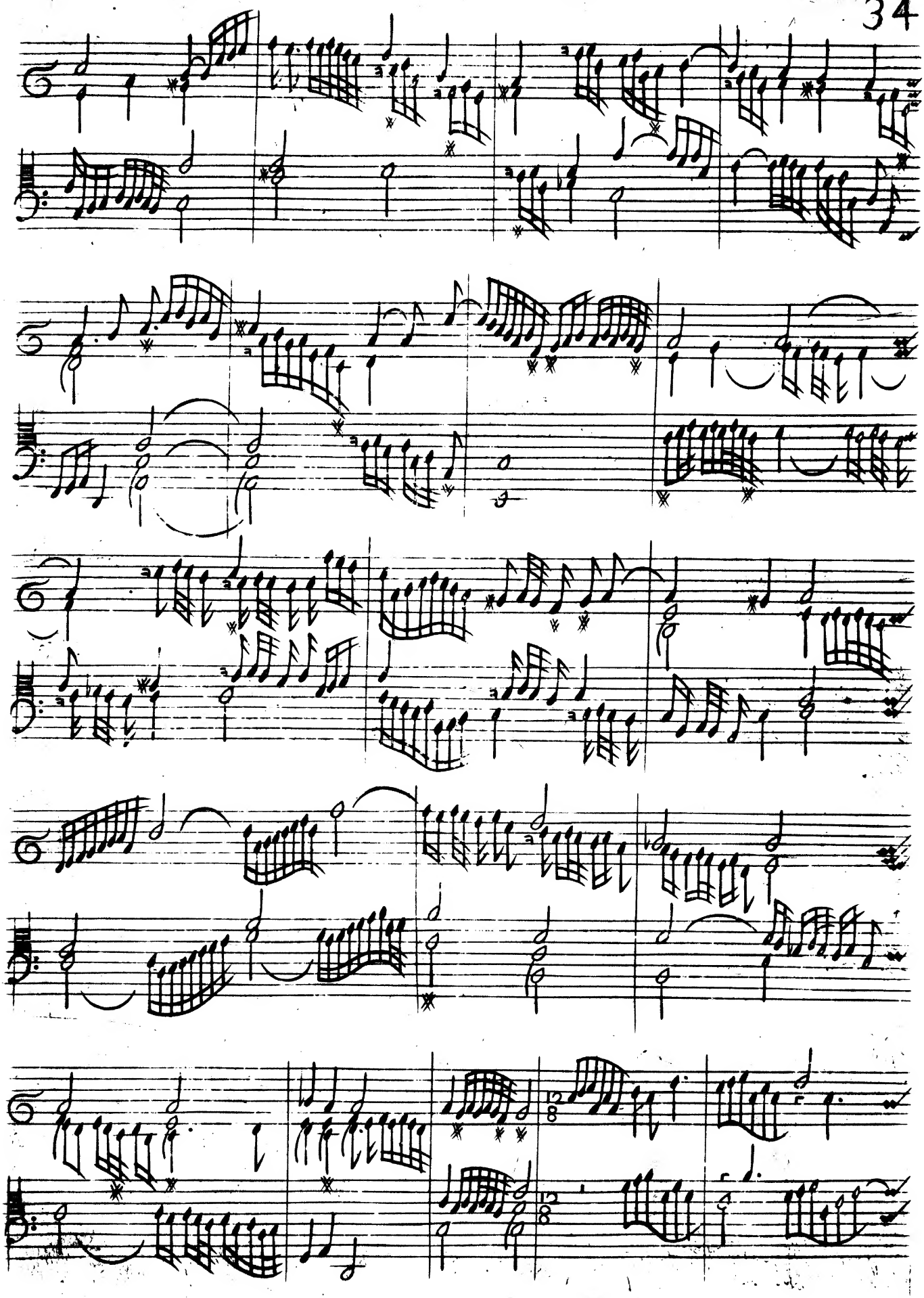


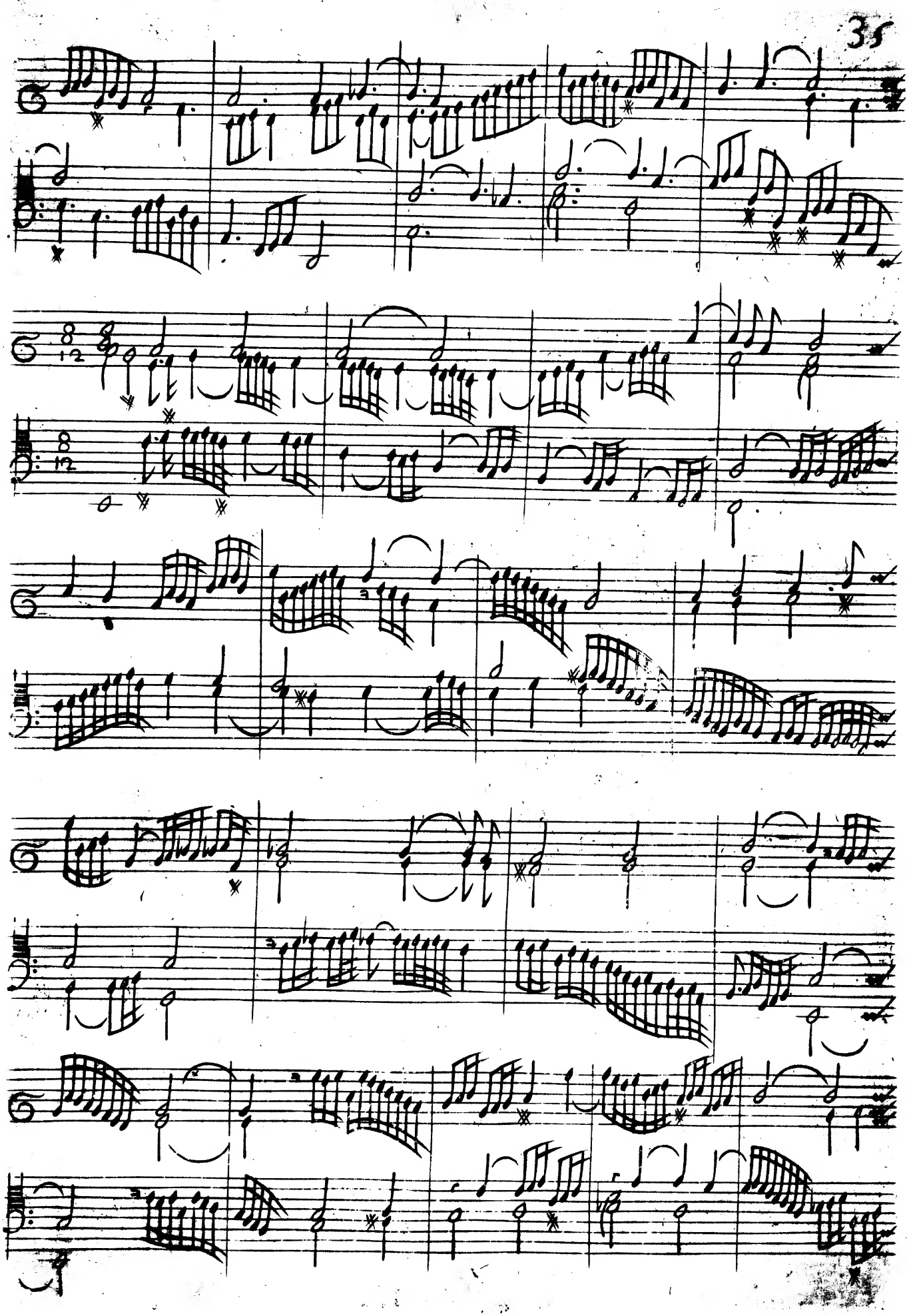


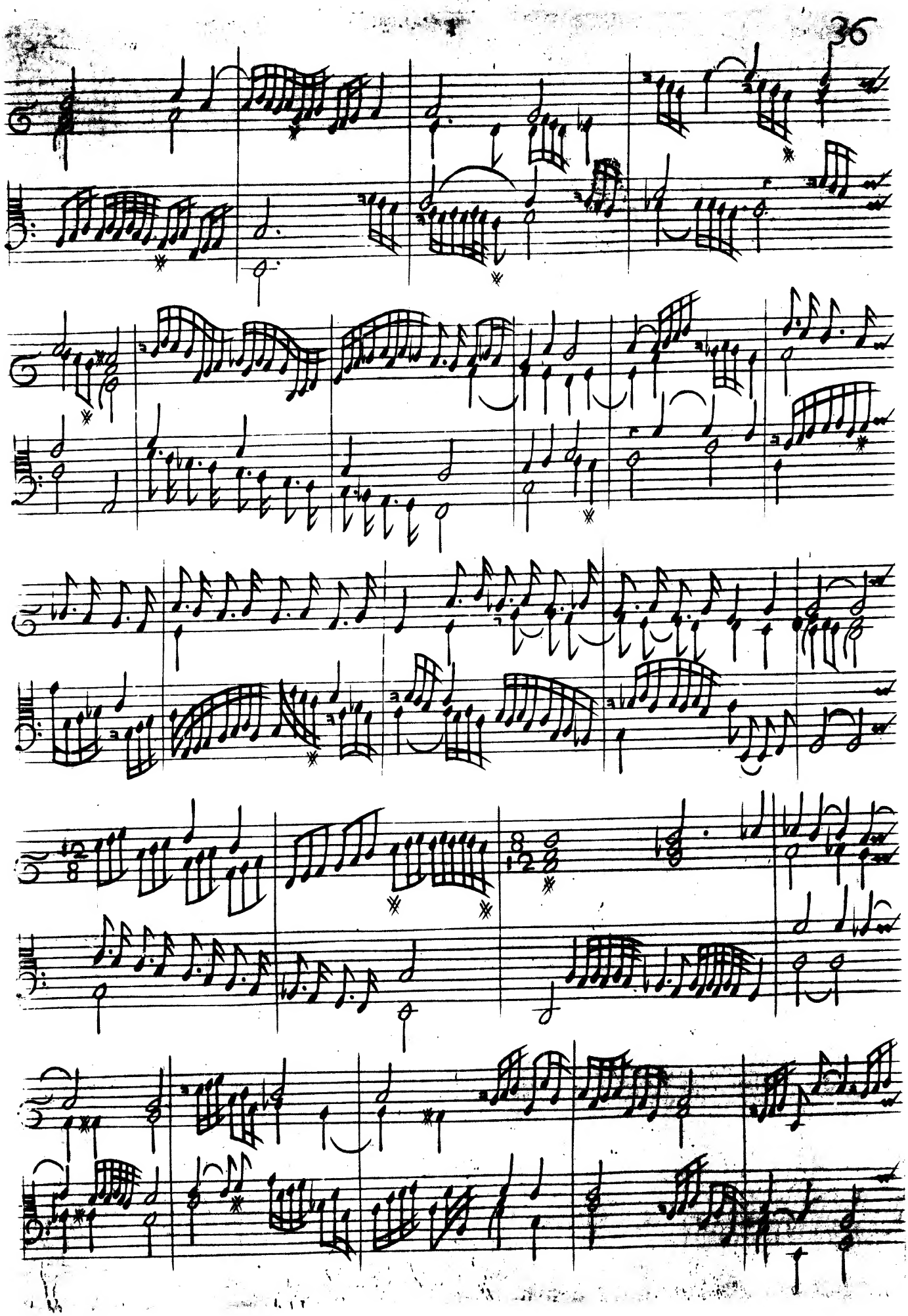


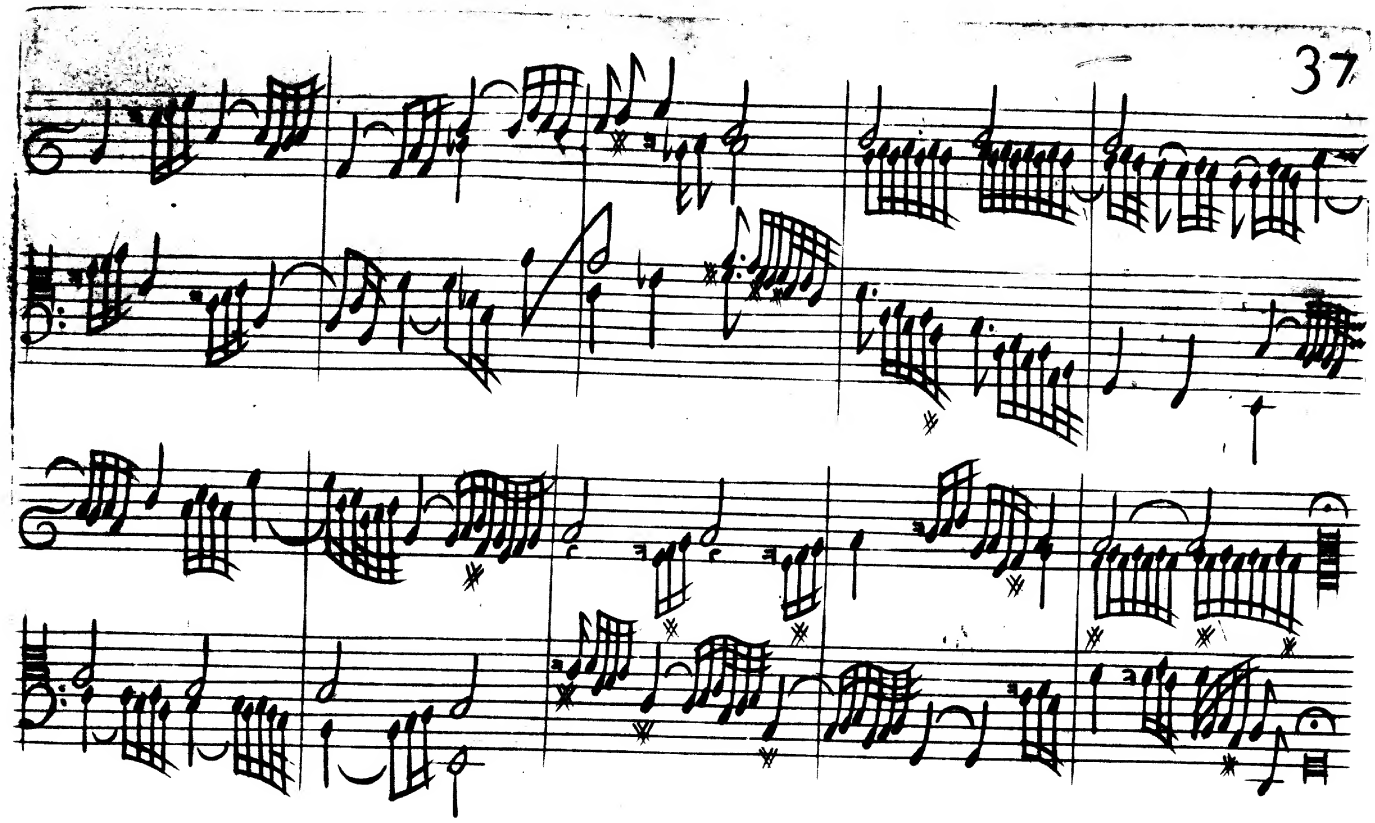
Toccata Vndecima





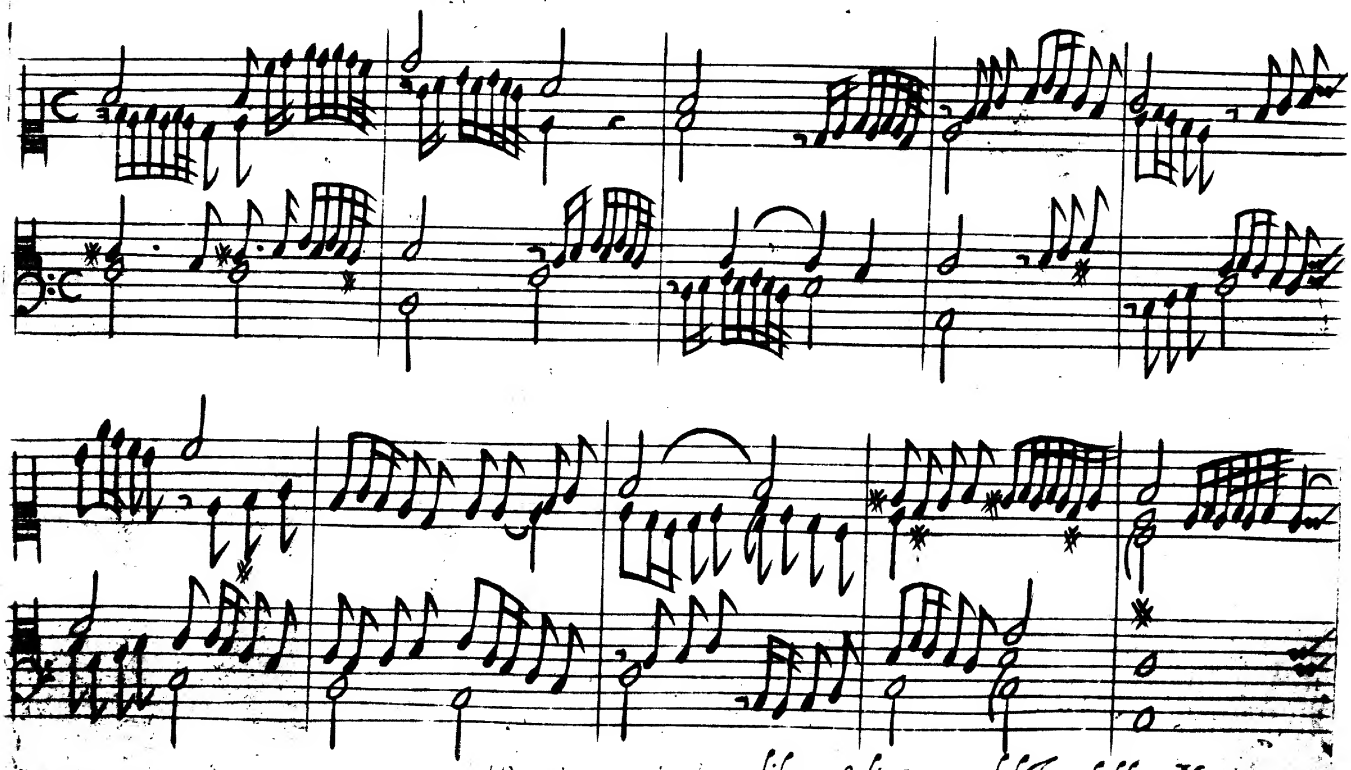


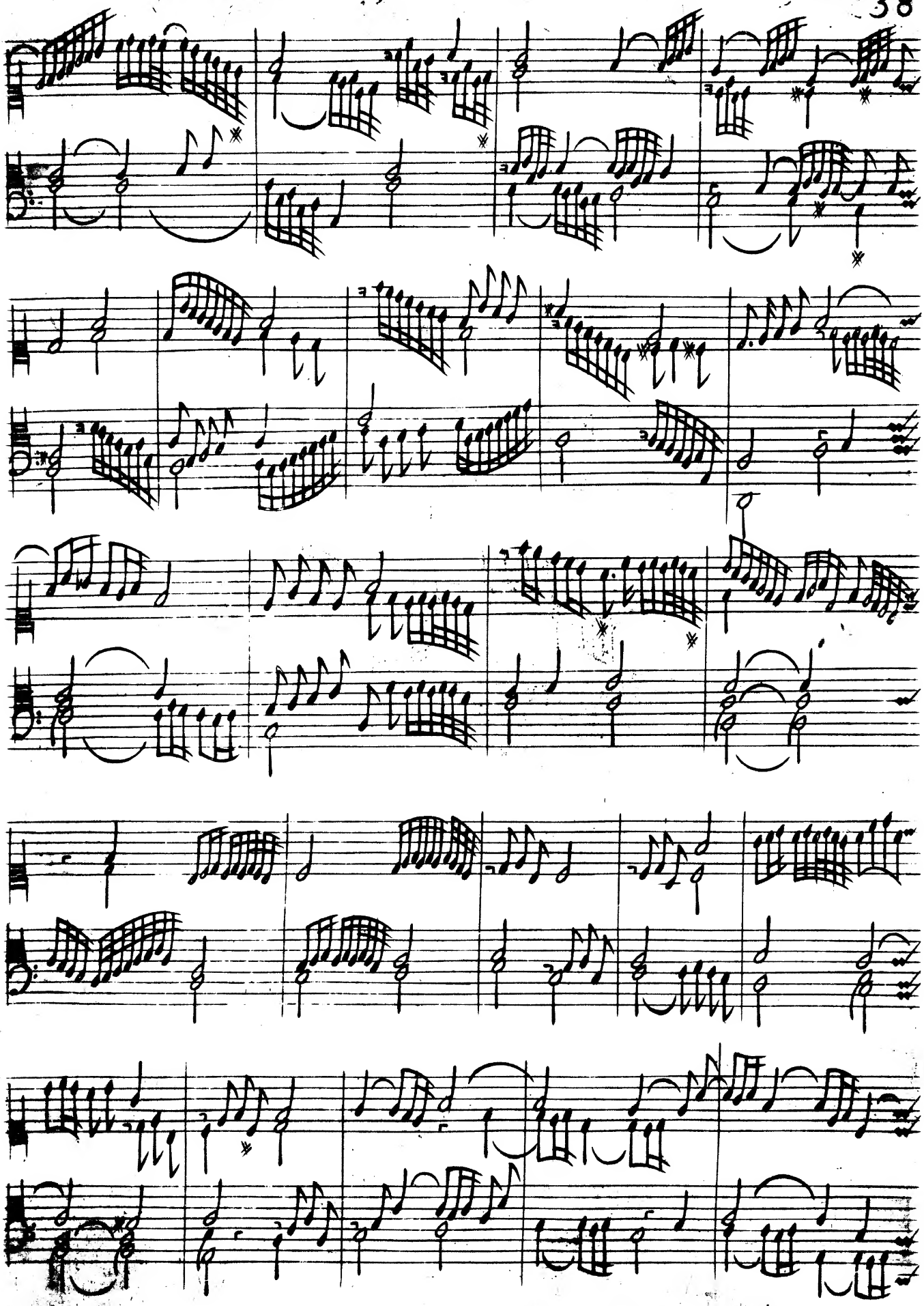


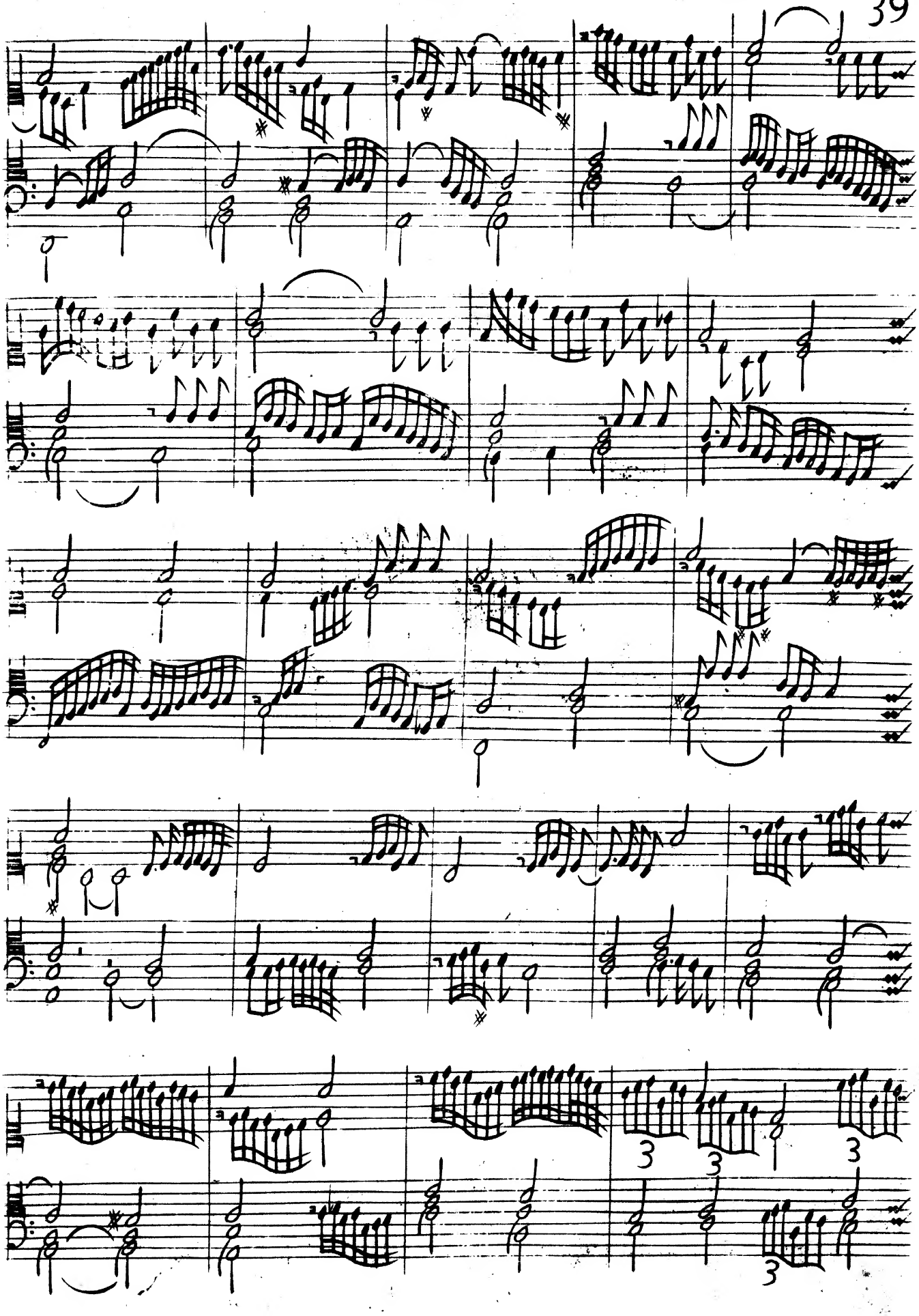


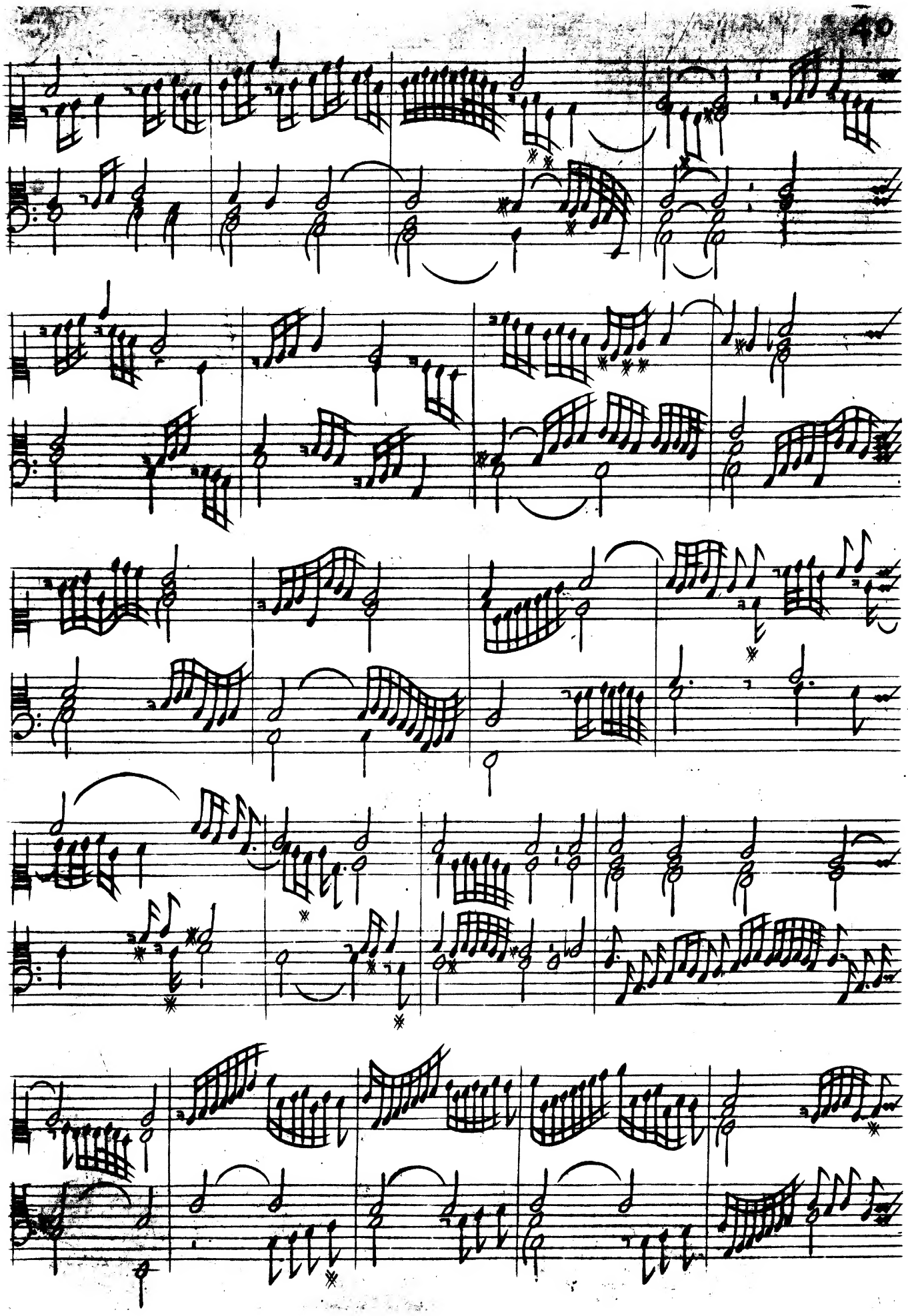
Ancidetemi pur d'Archadelt

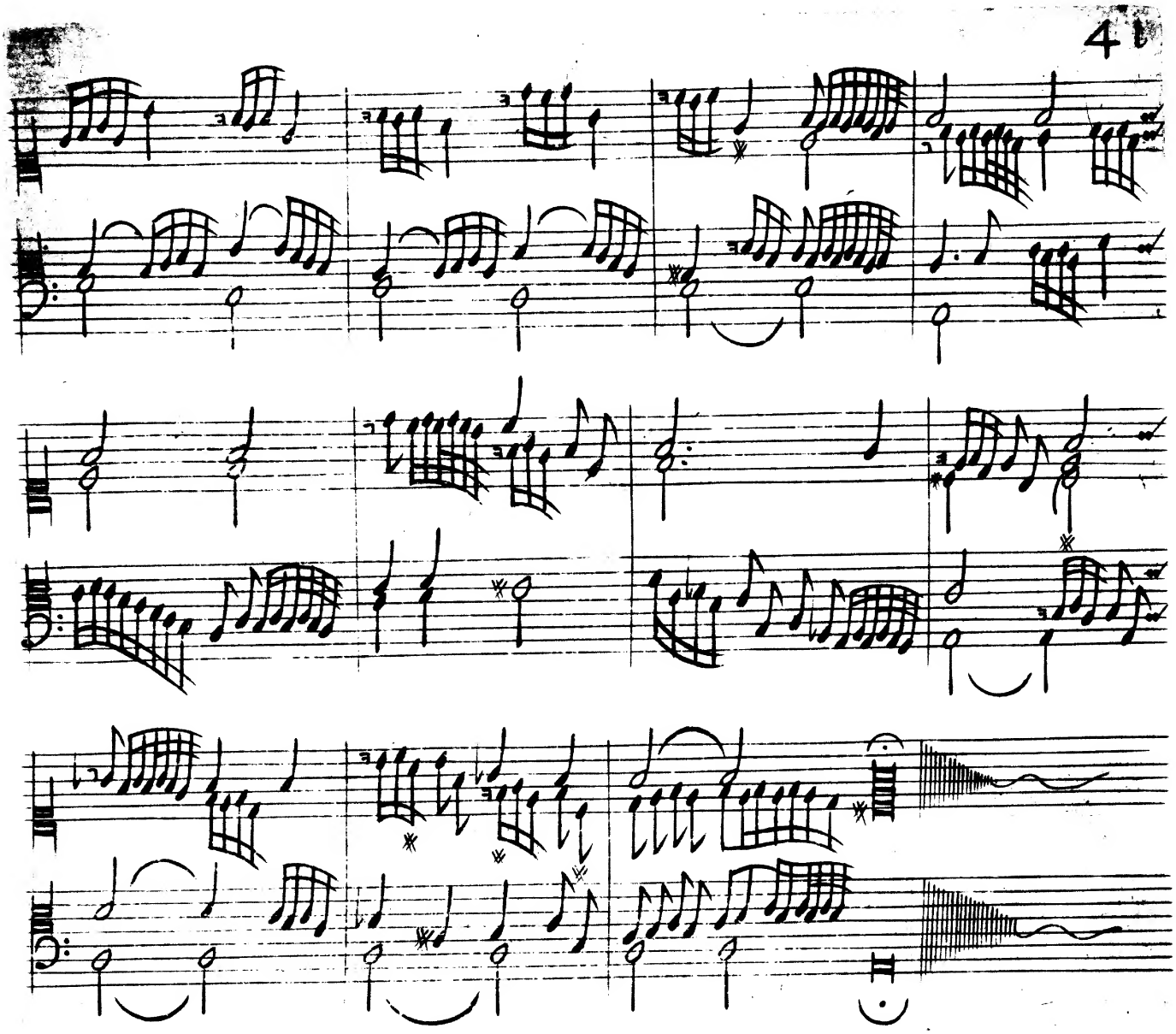
passaggiato



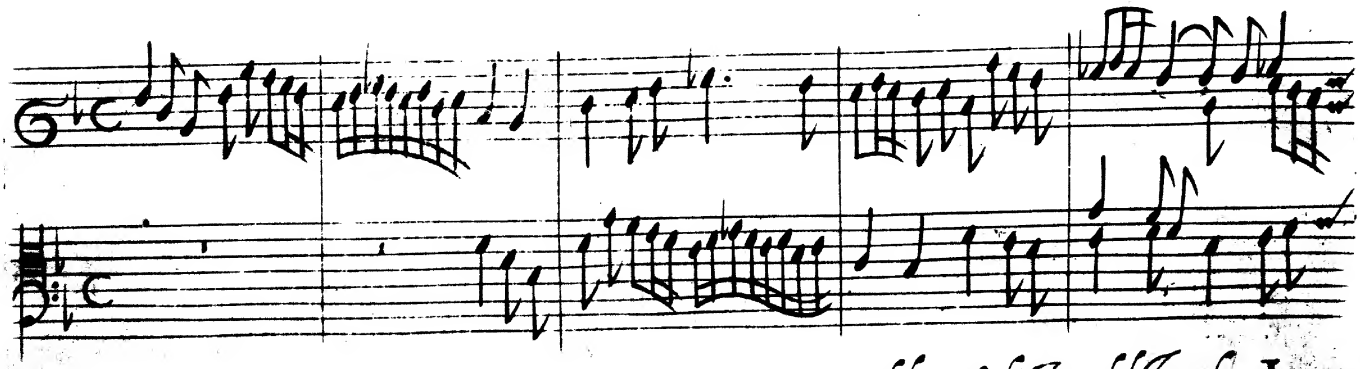


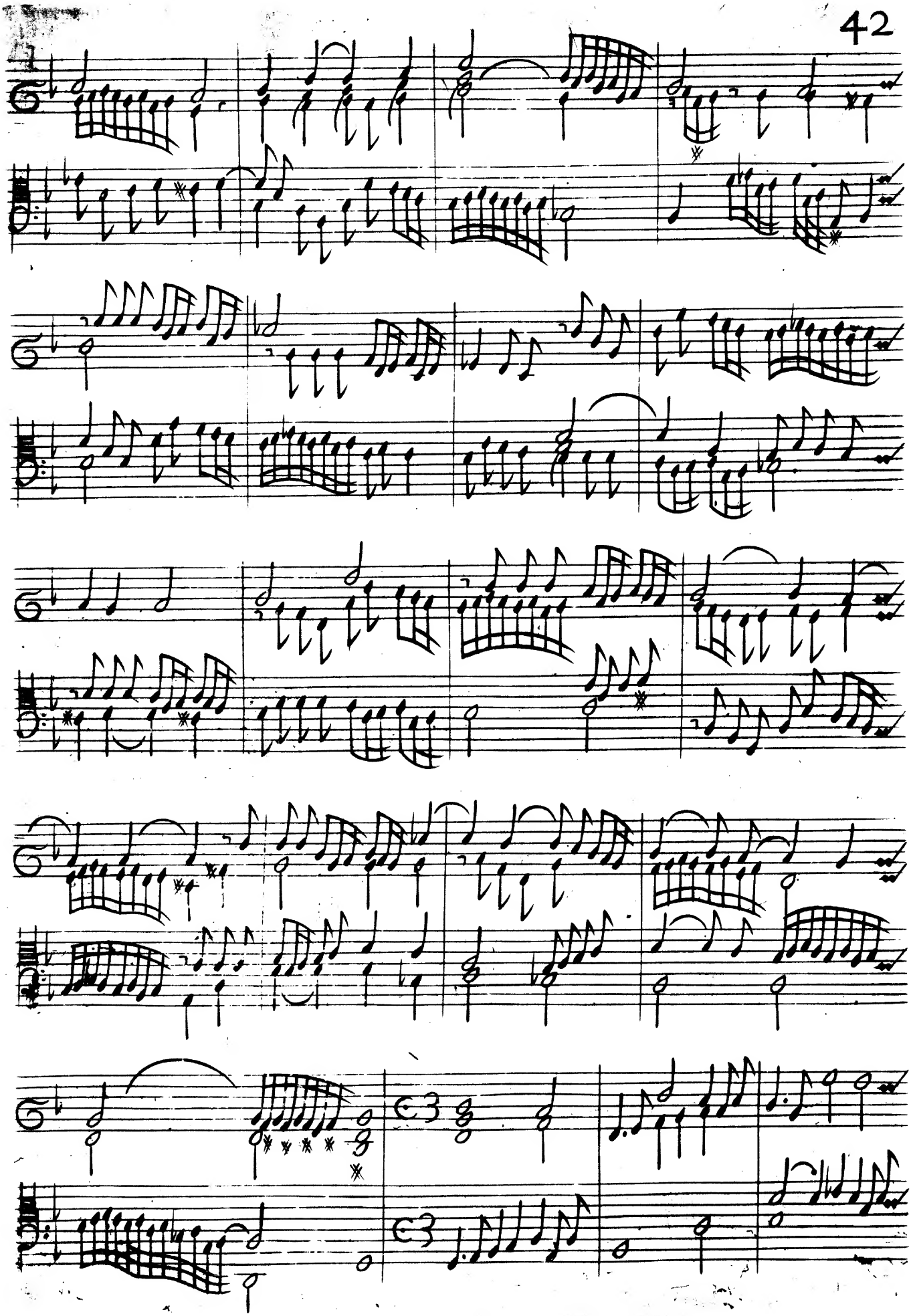

3
3
3
3

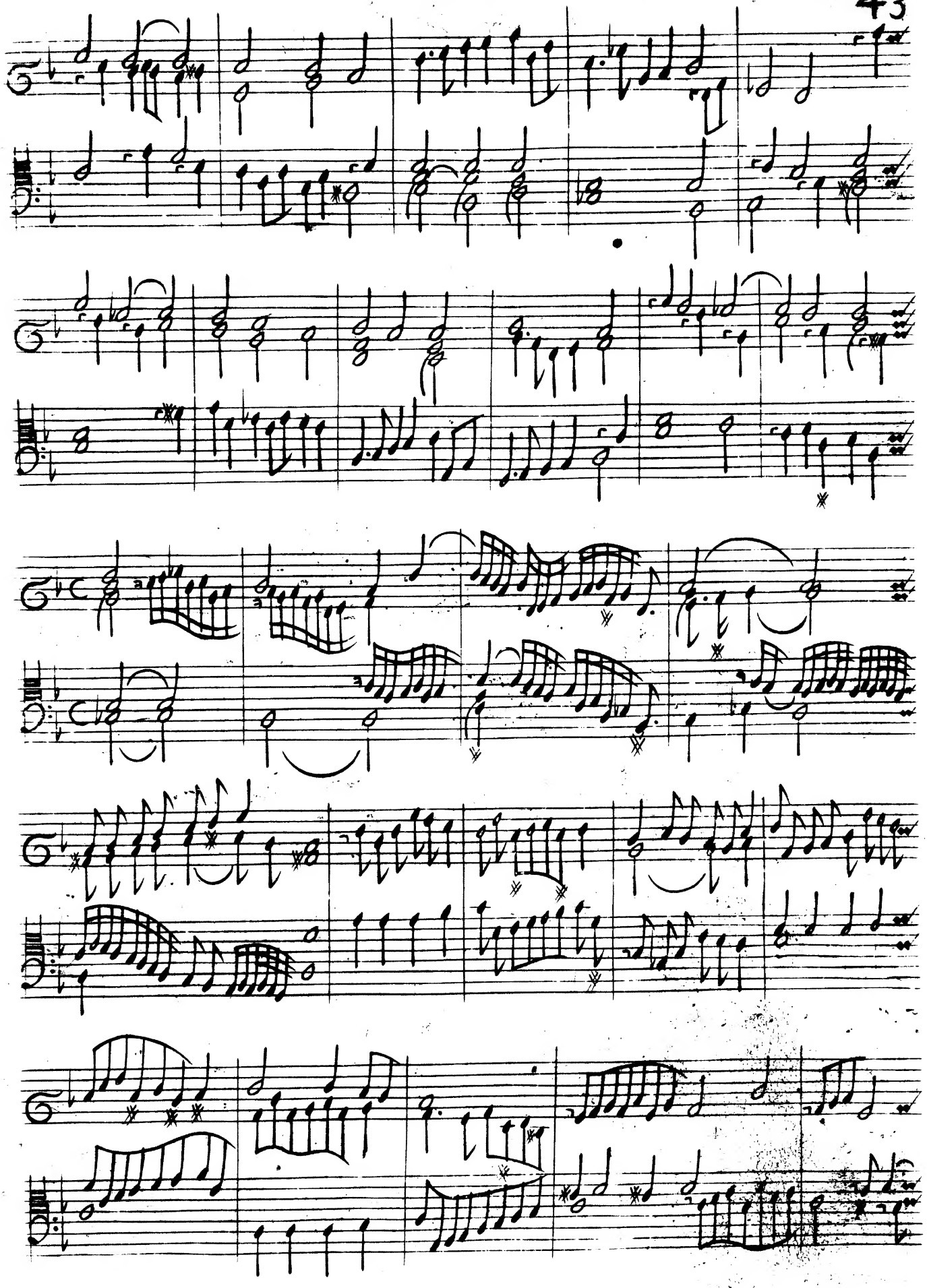


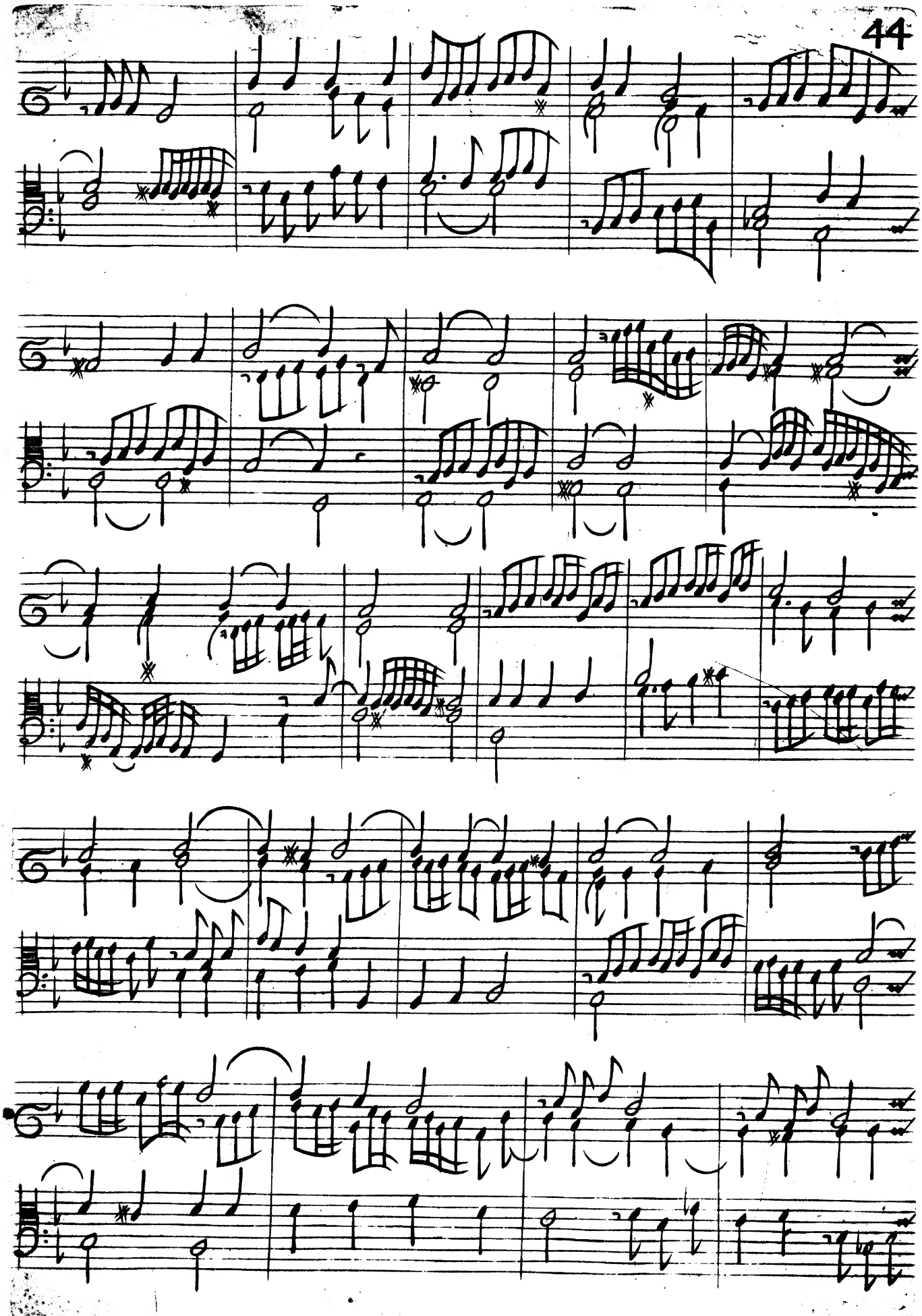


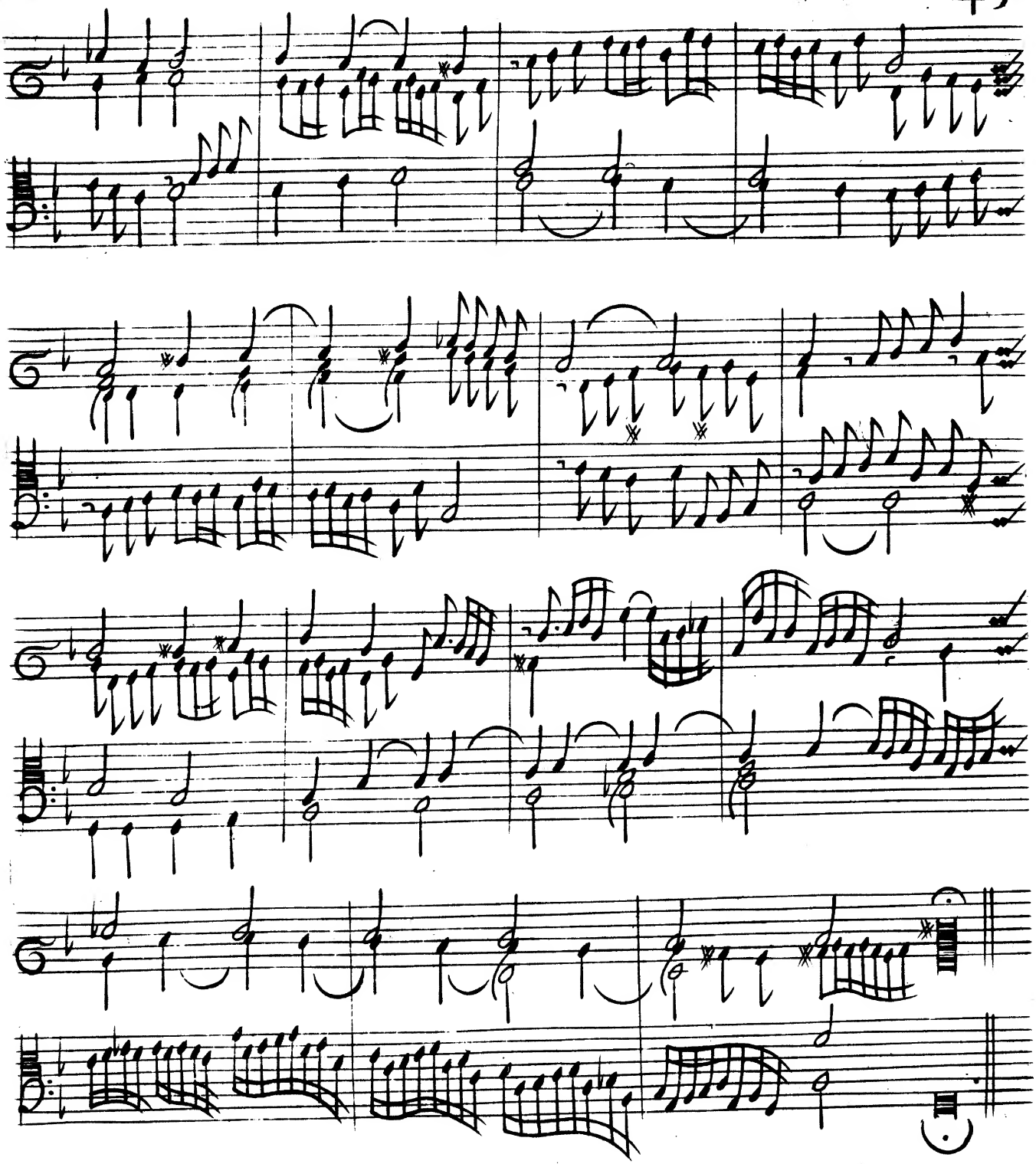
Canzona Prima.



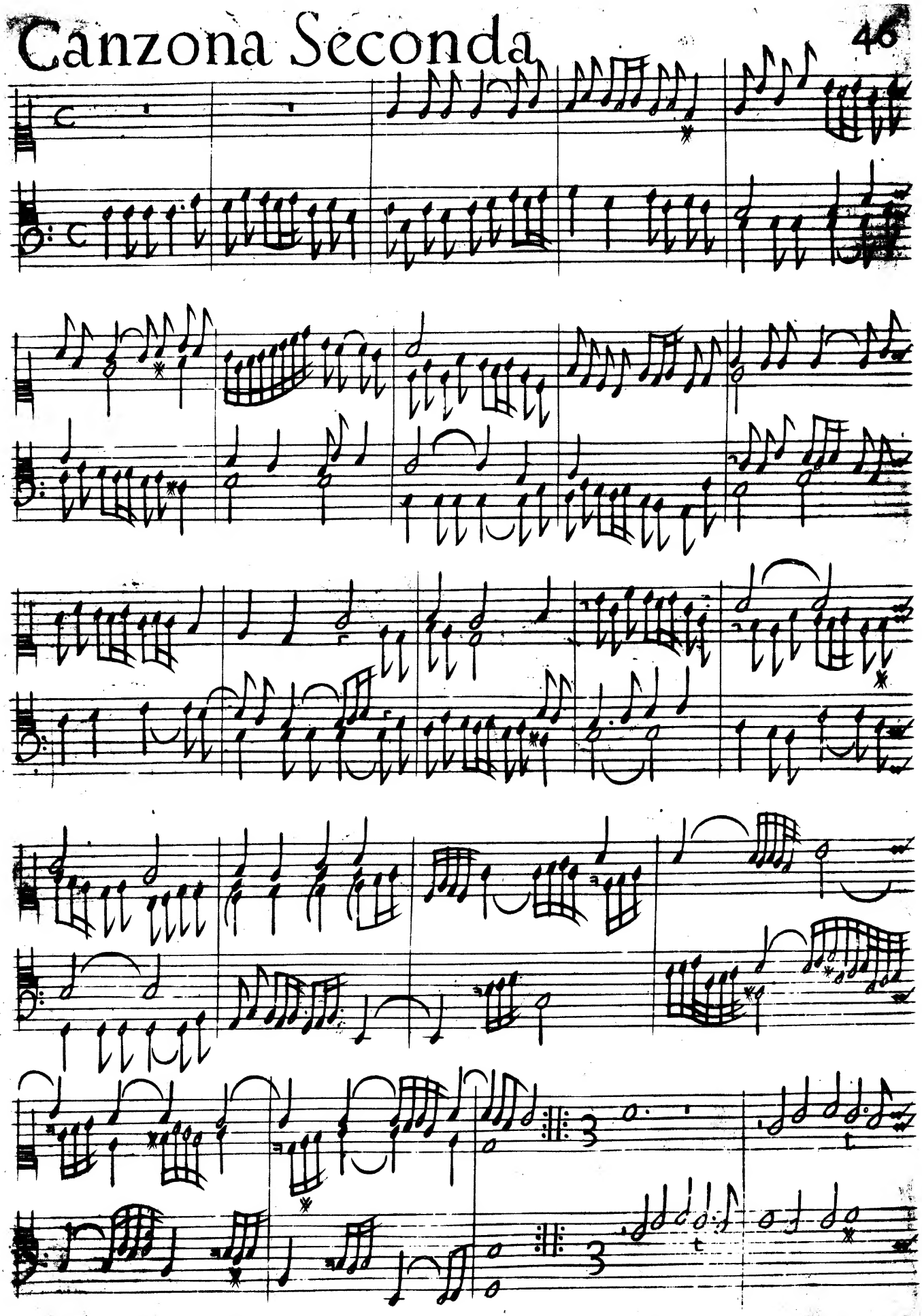


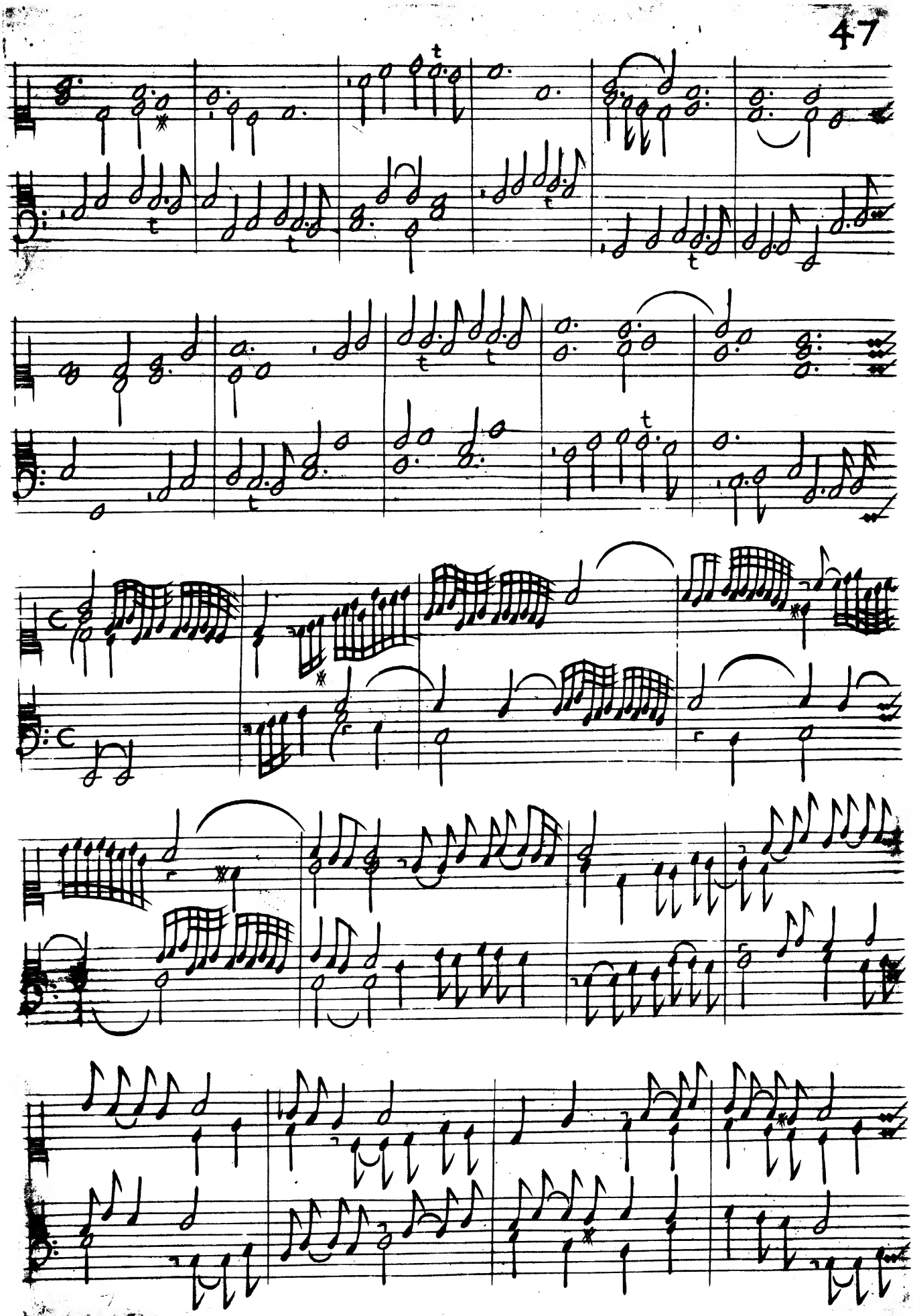


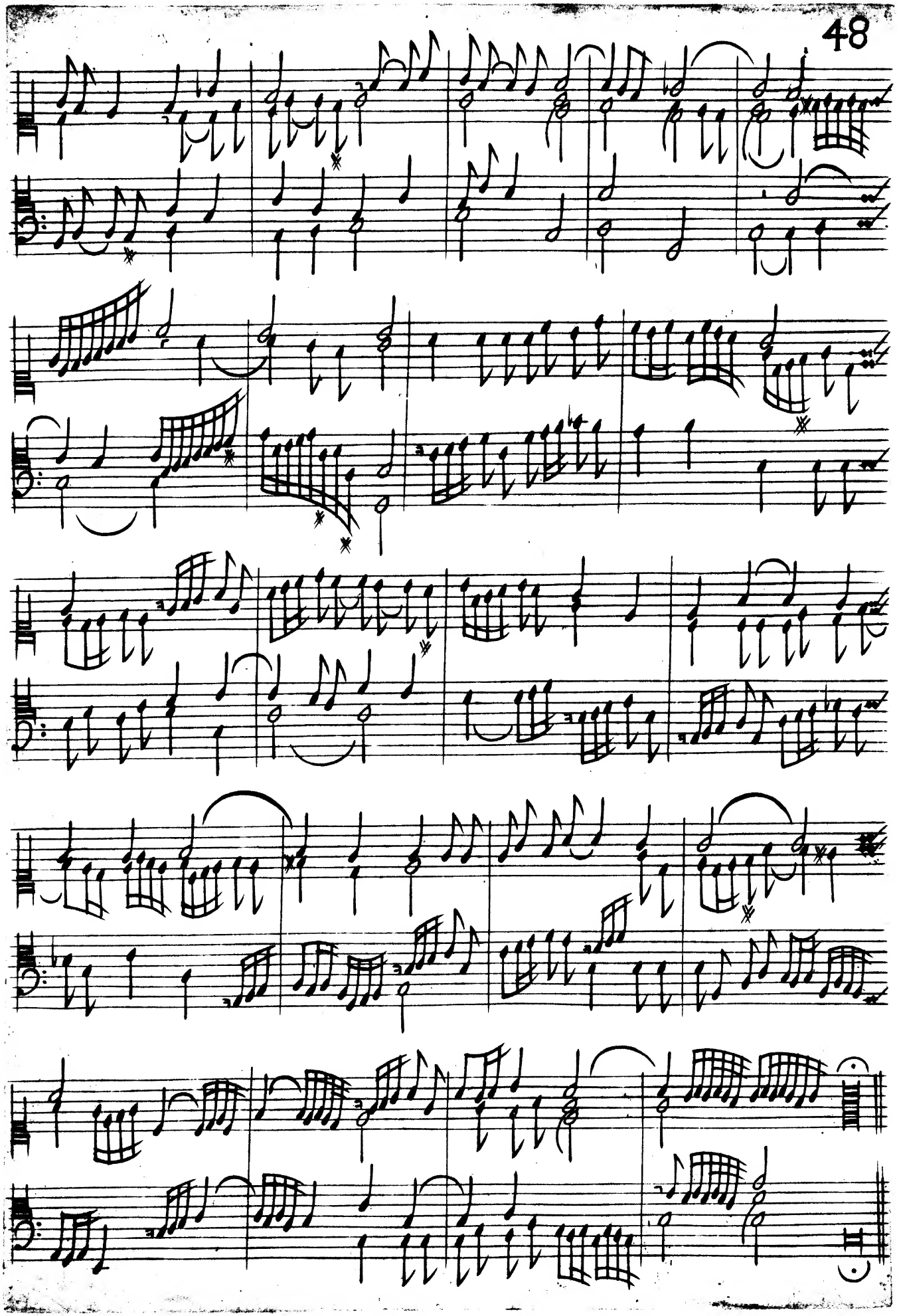




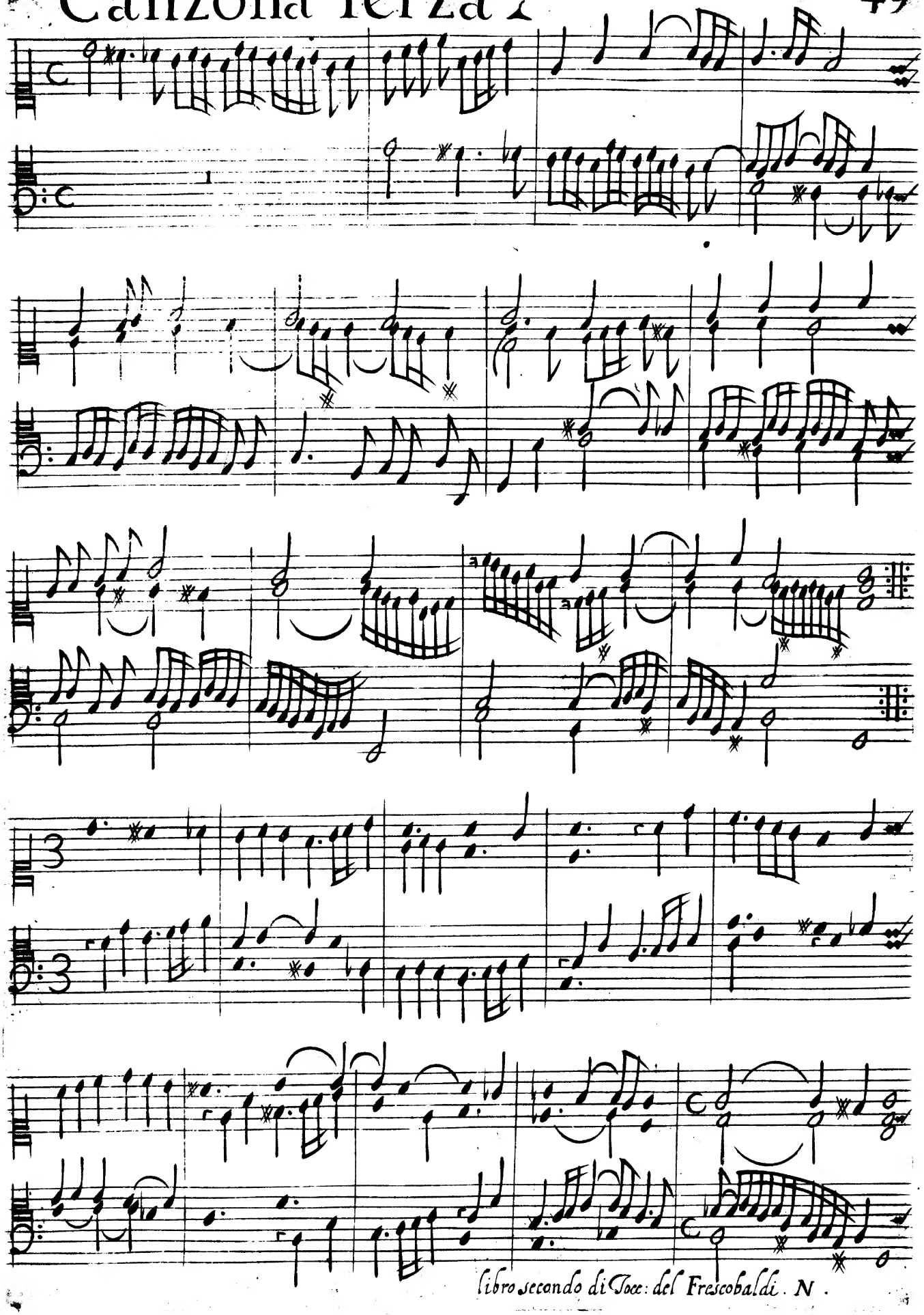
Canzona Seconda

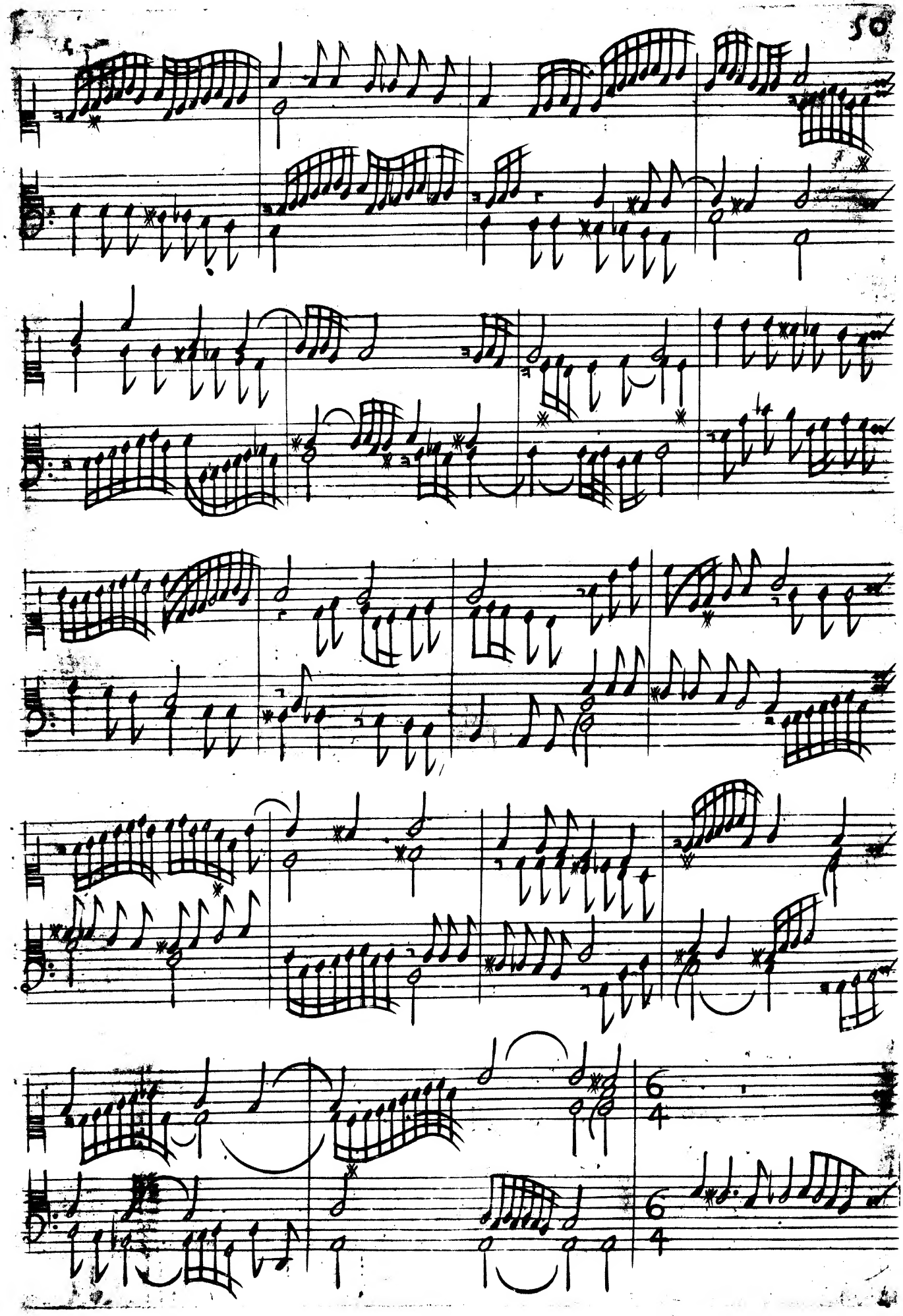


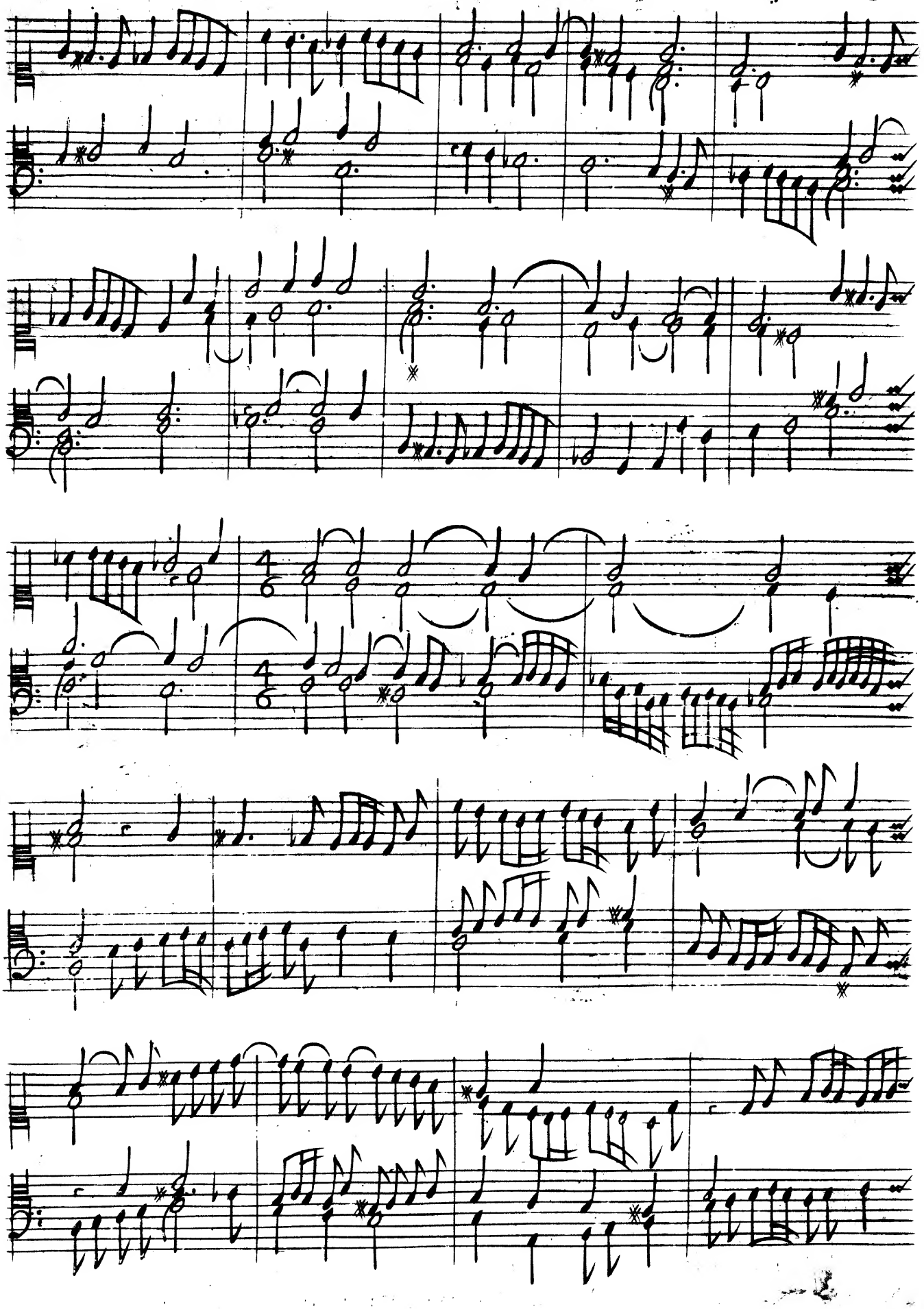


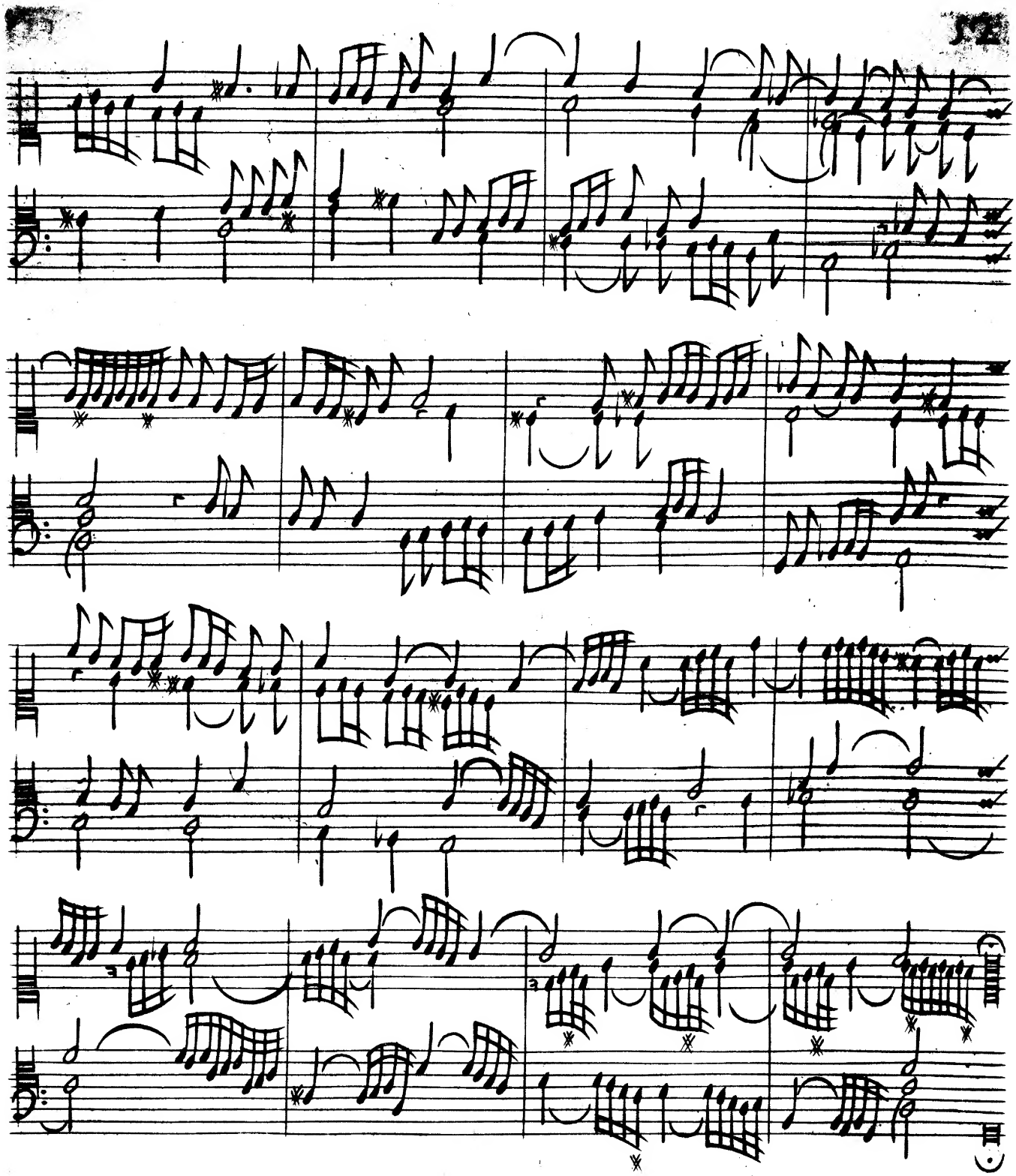


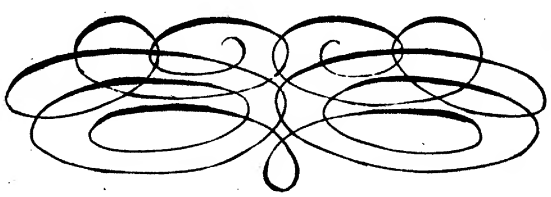
Canzona Terza



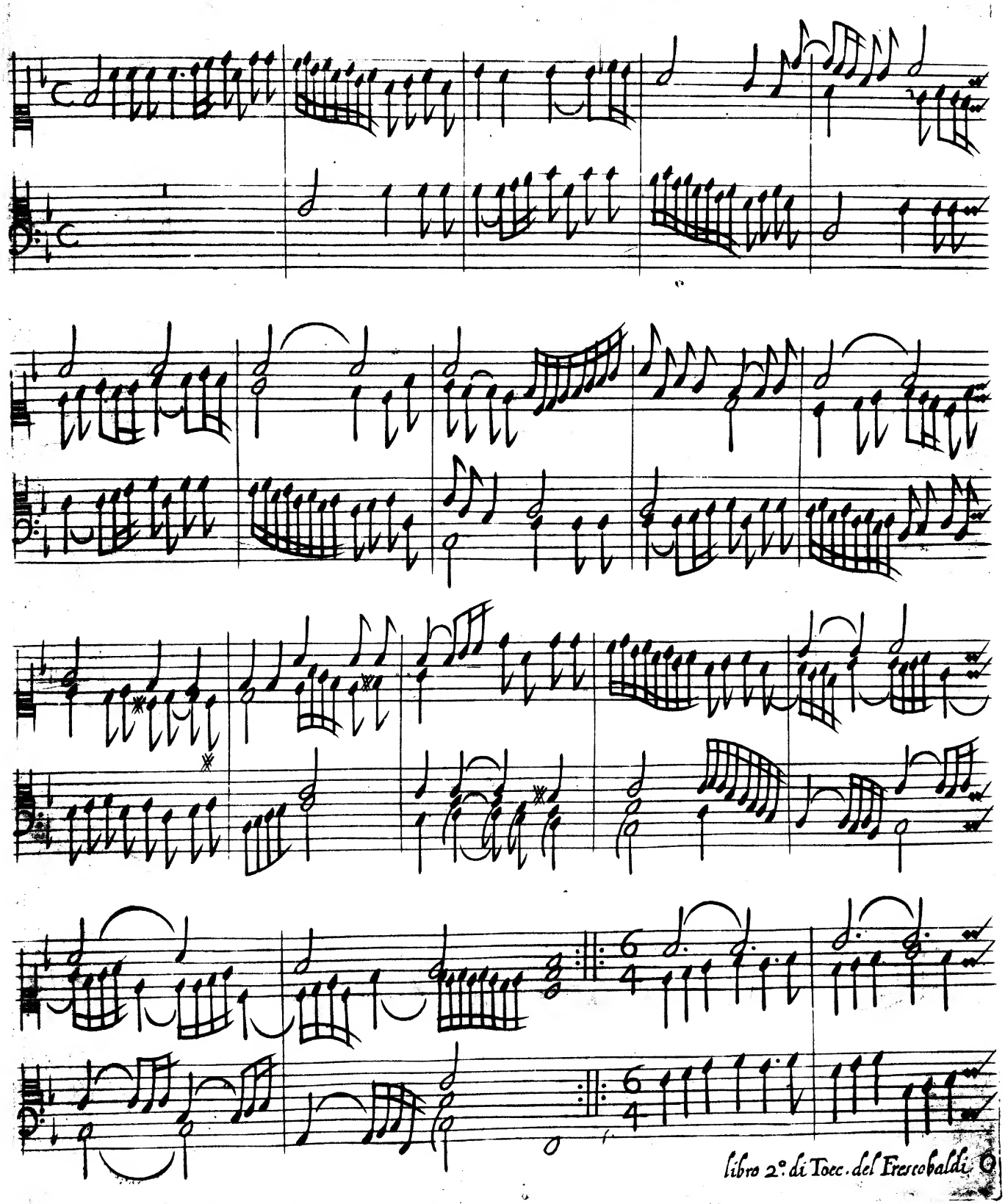


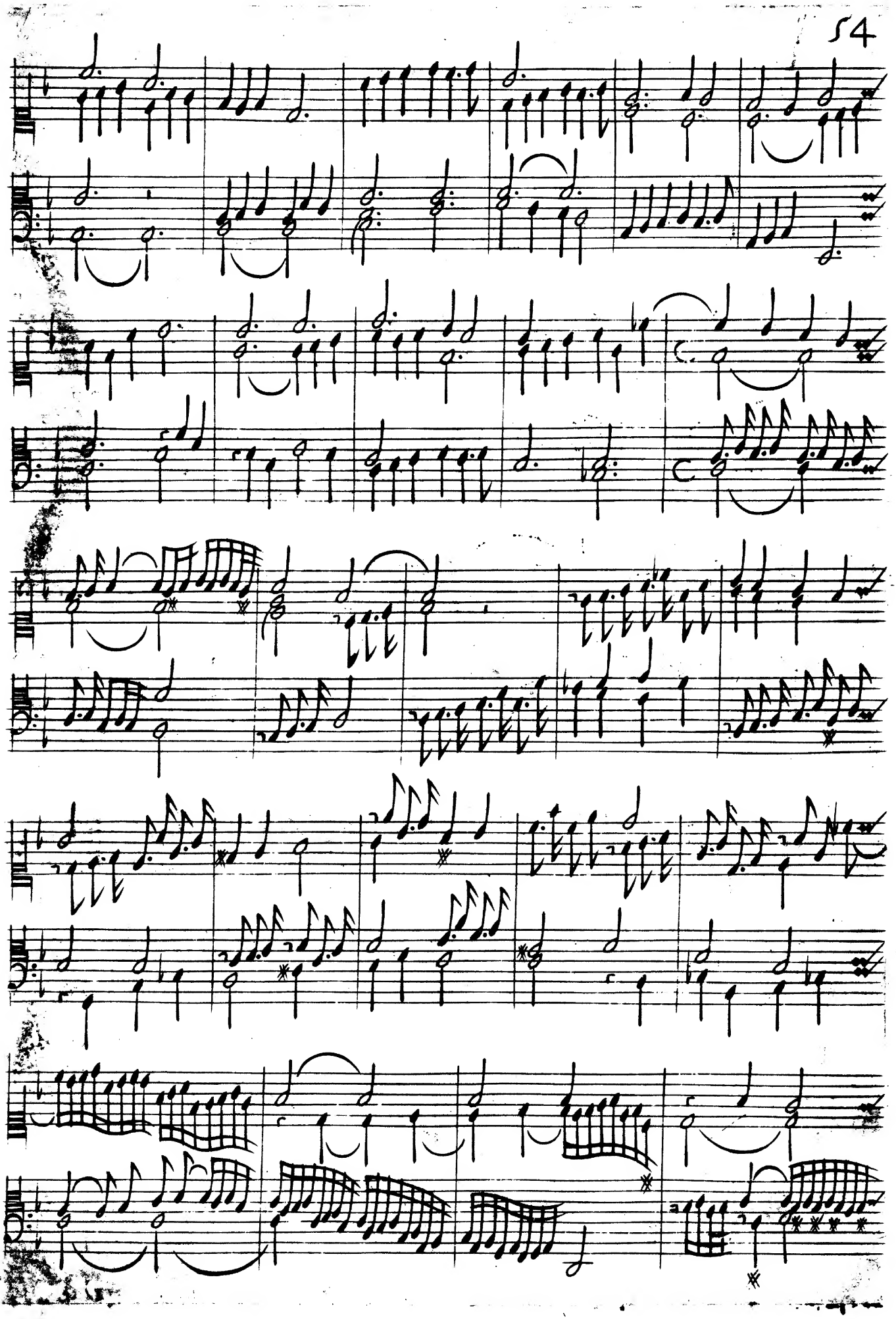


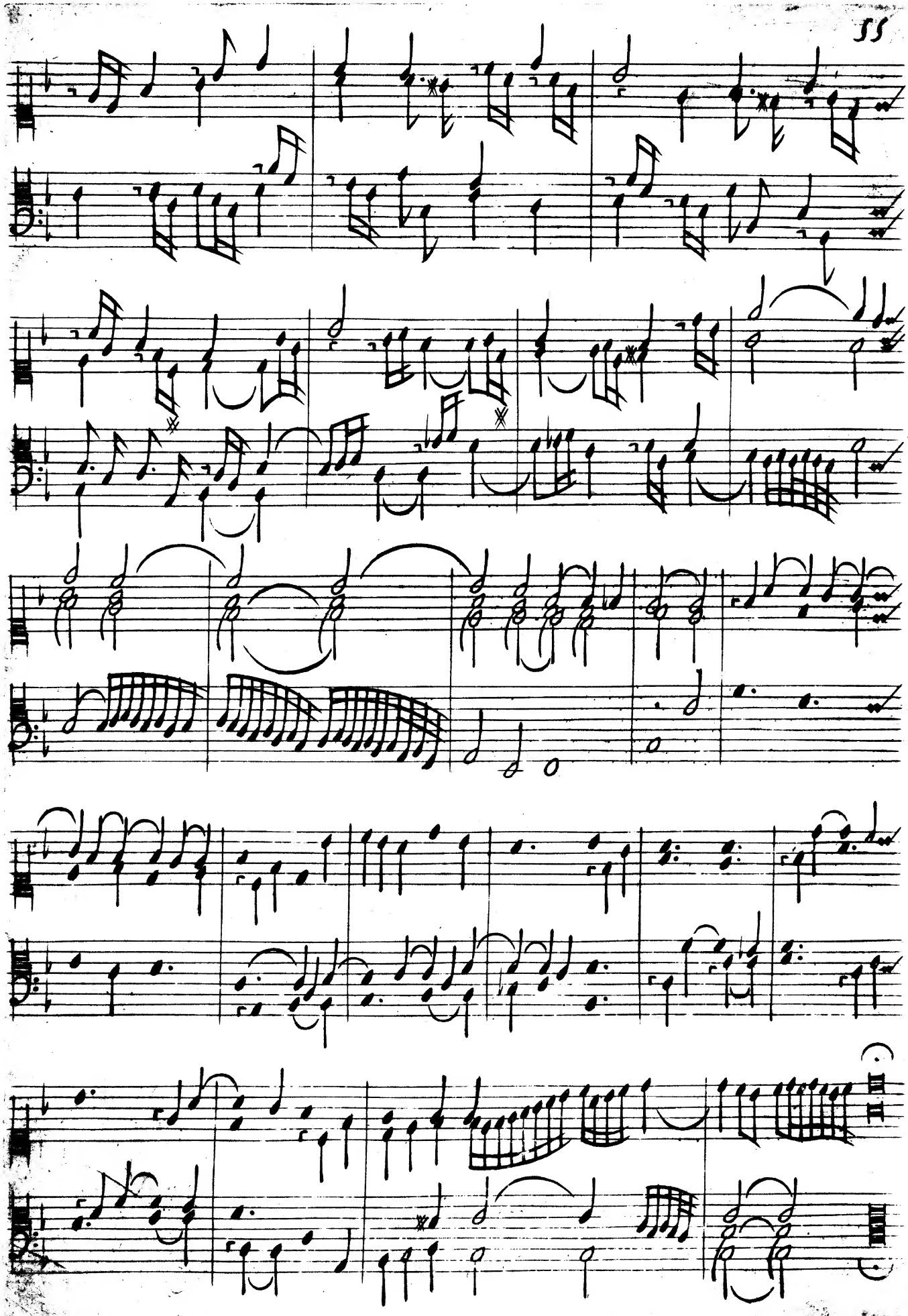




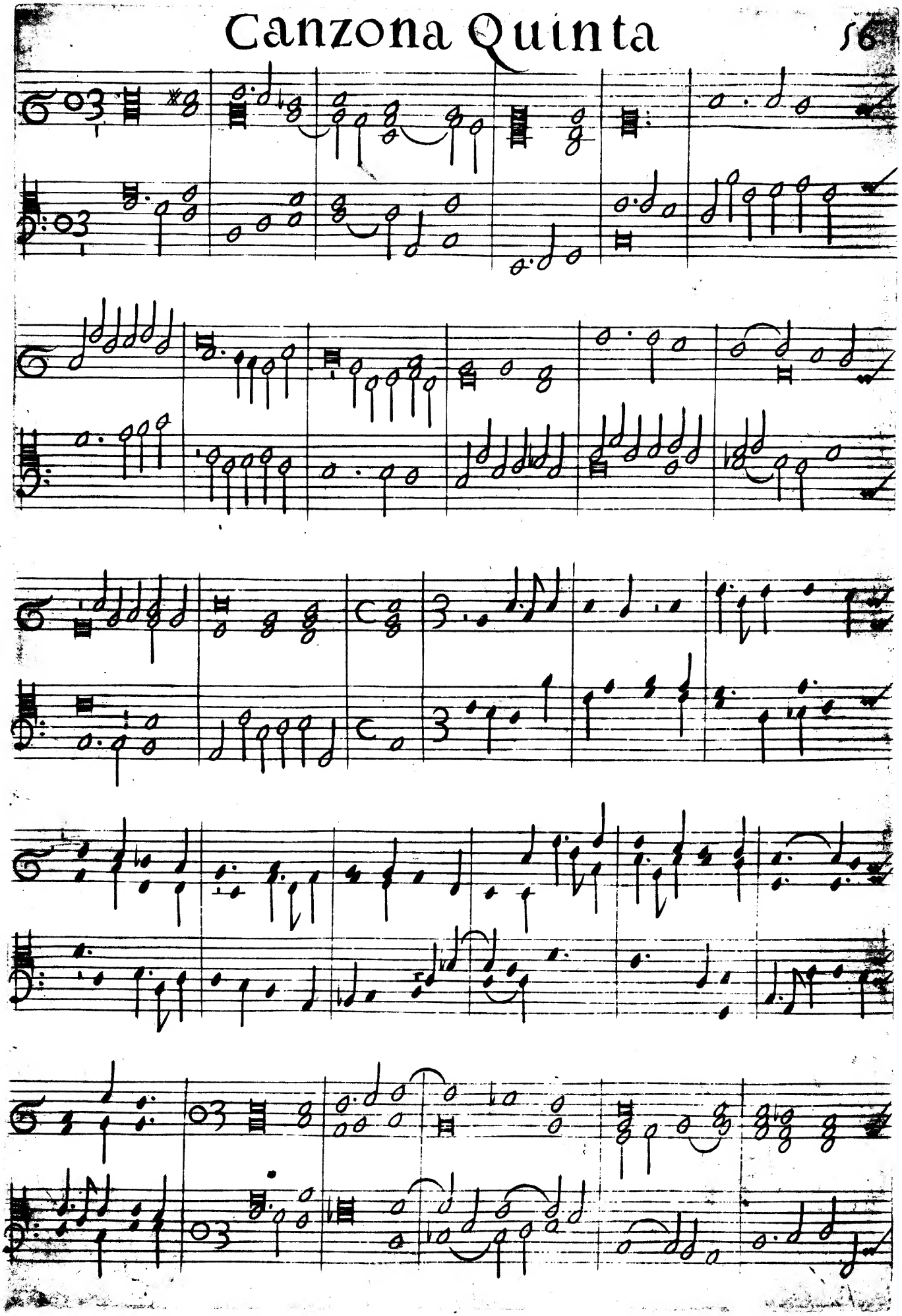
Canzona Quarta

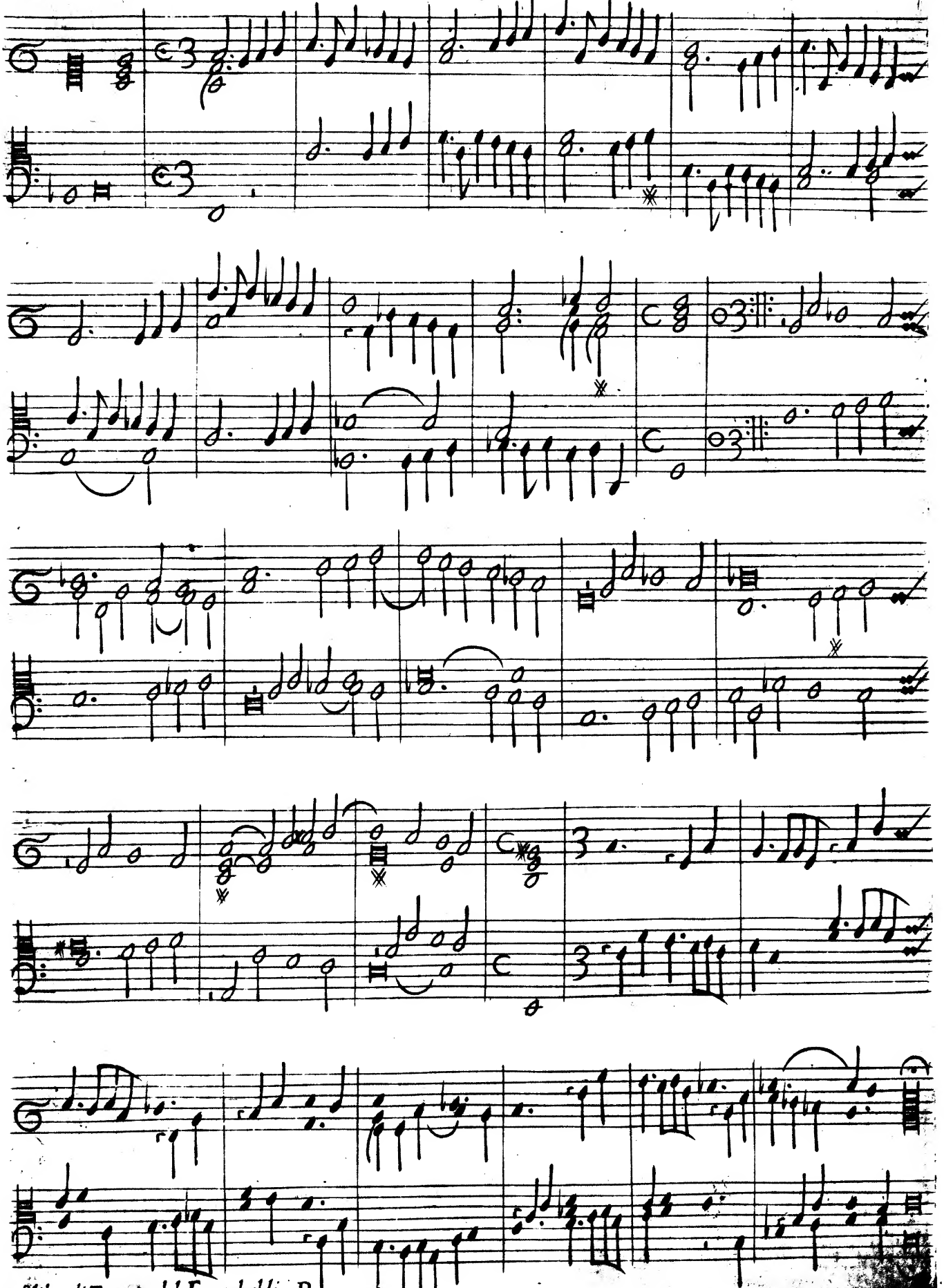




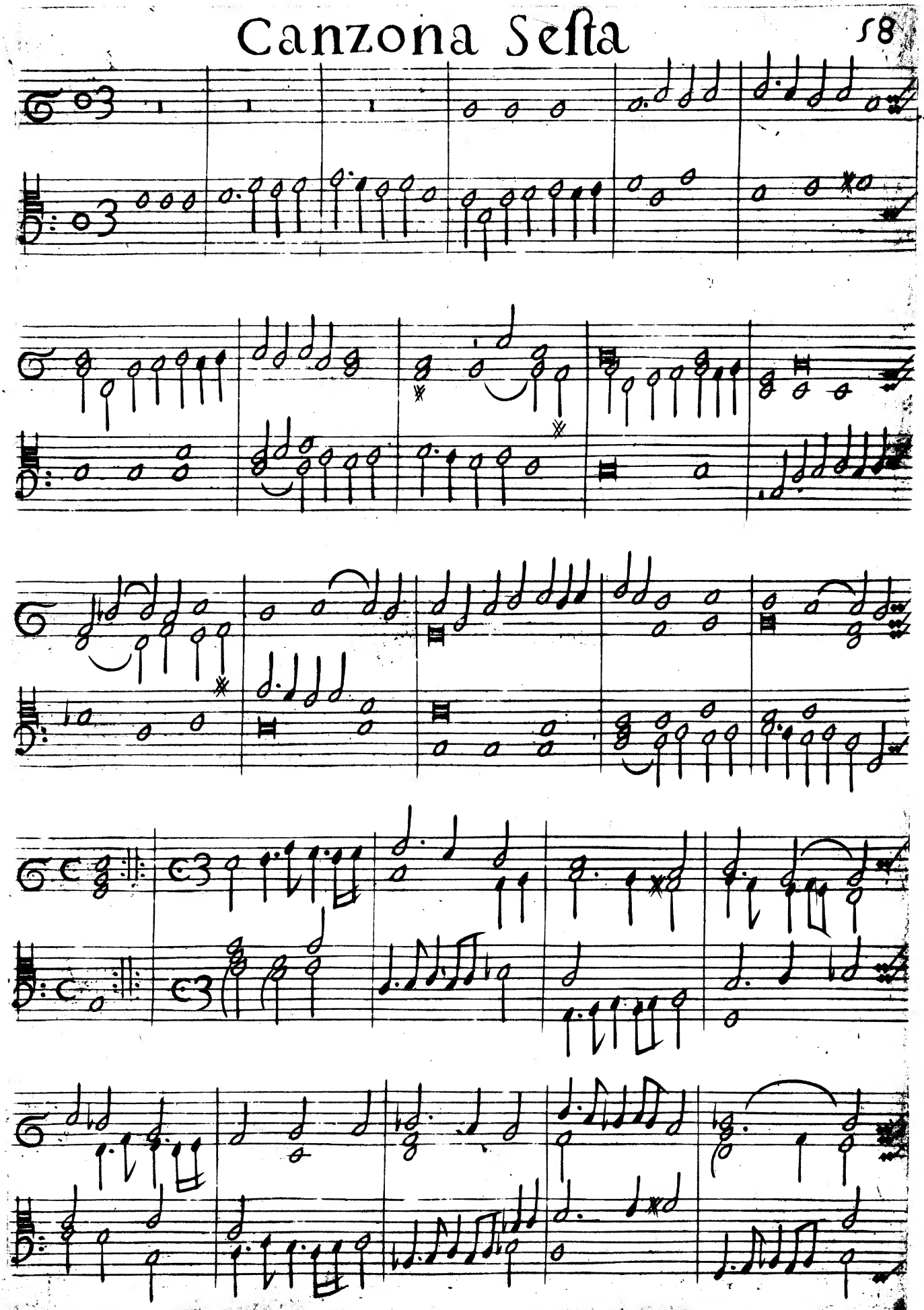


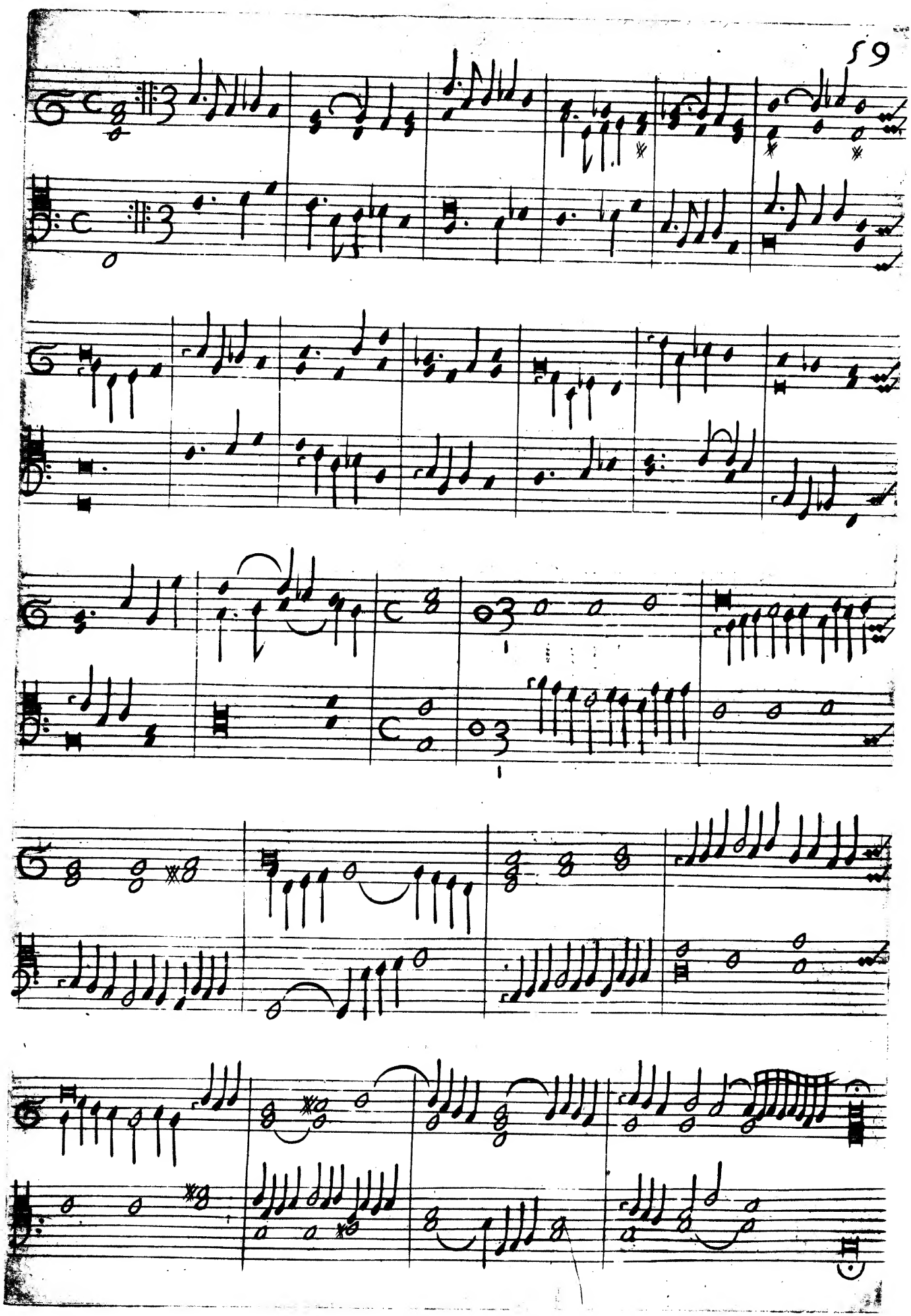
Canzona Quinta



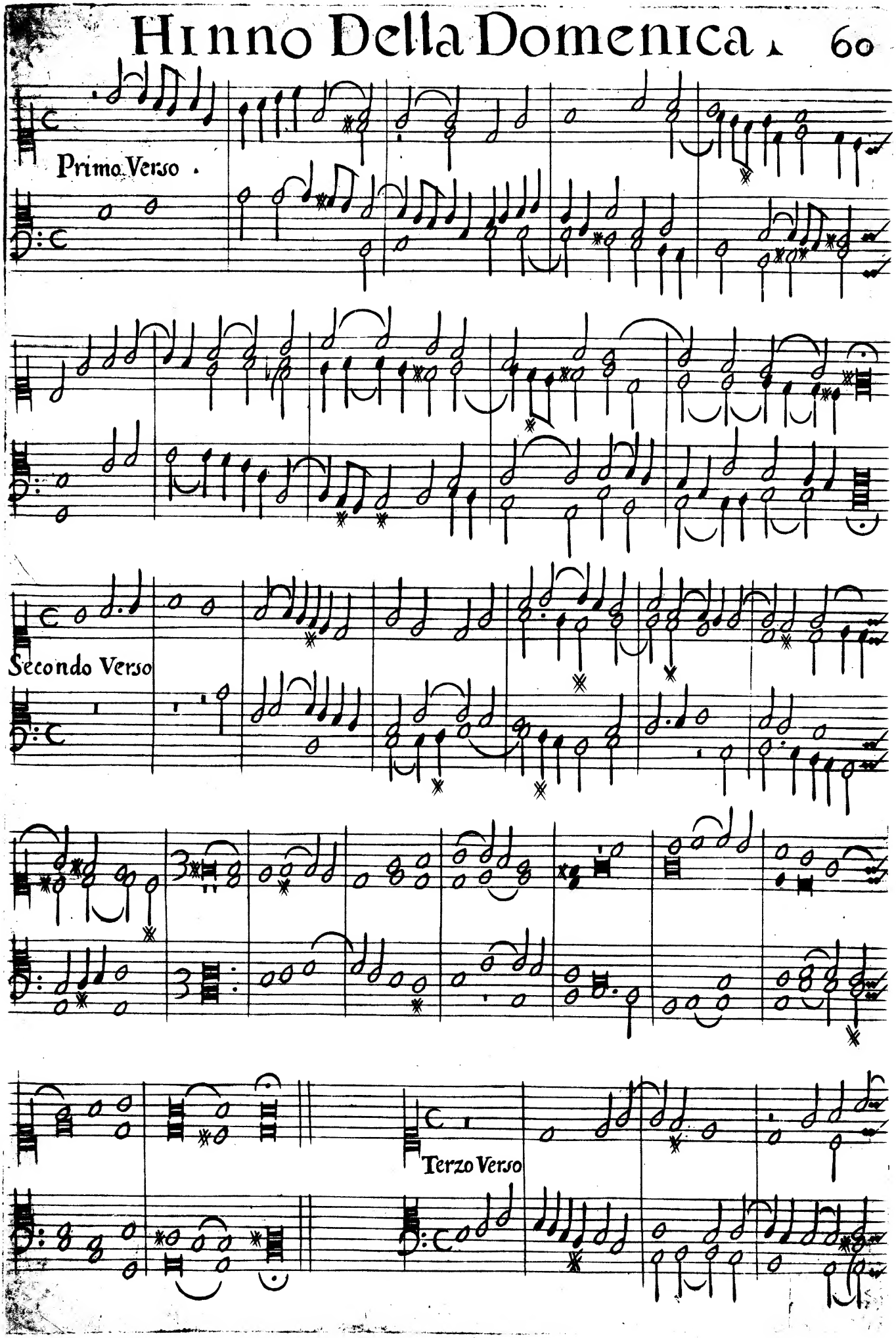


Canzona Sesta





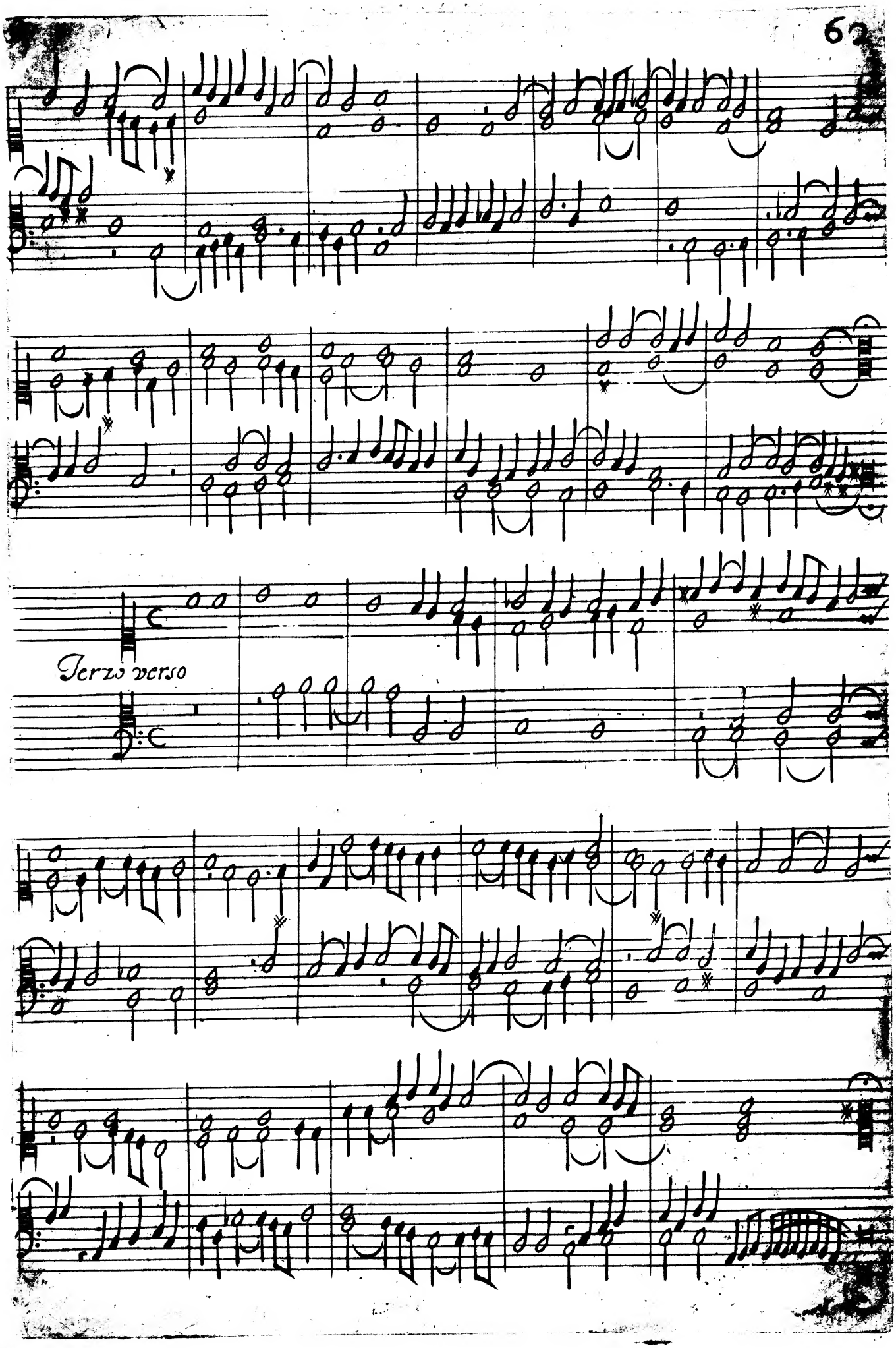
Hinno Della Domenica. 60



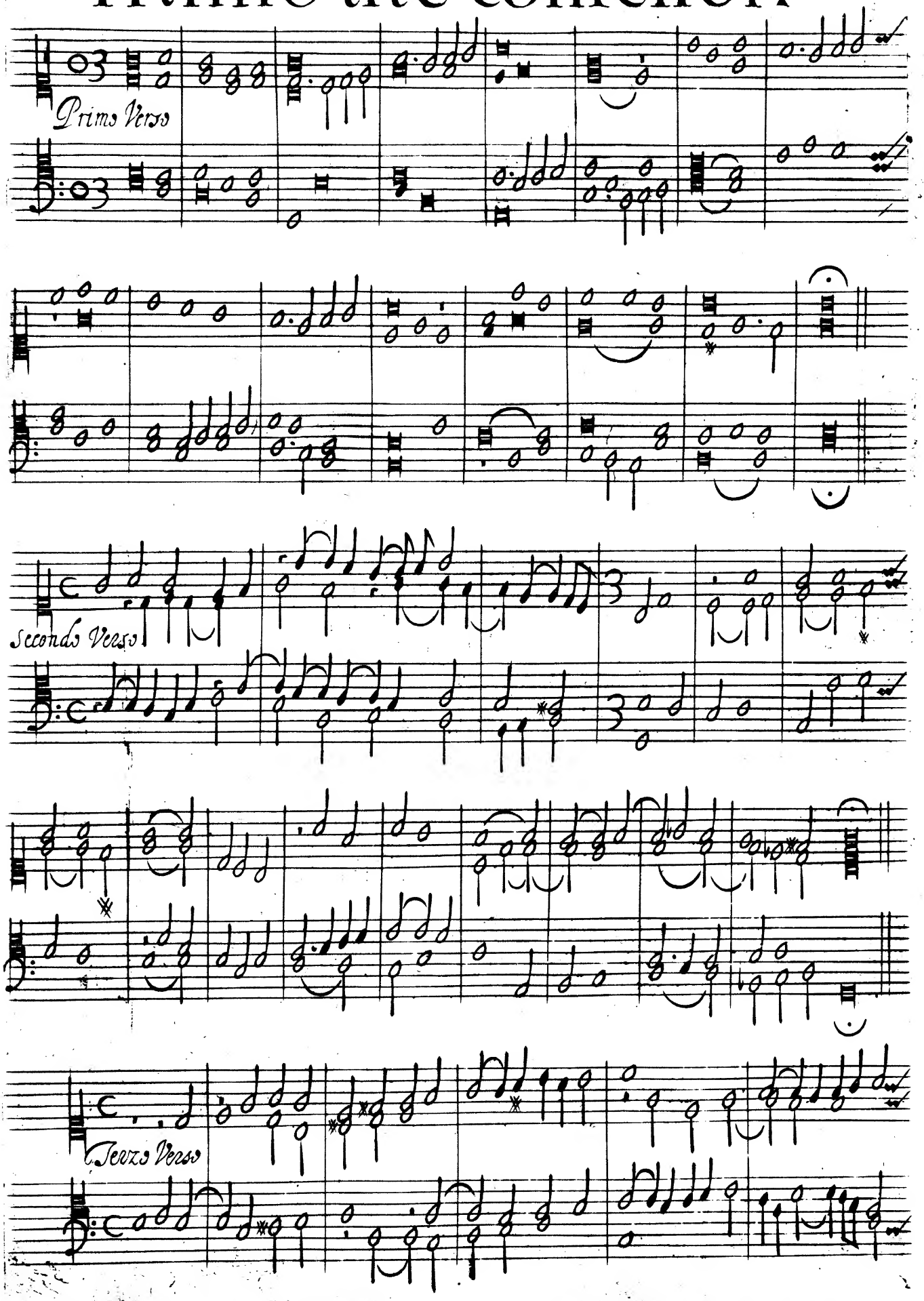
Hinno Dell' Apostoli

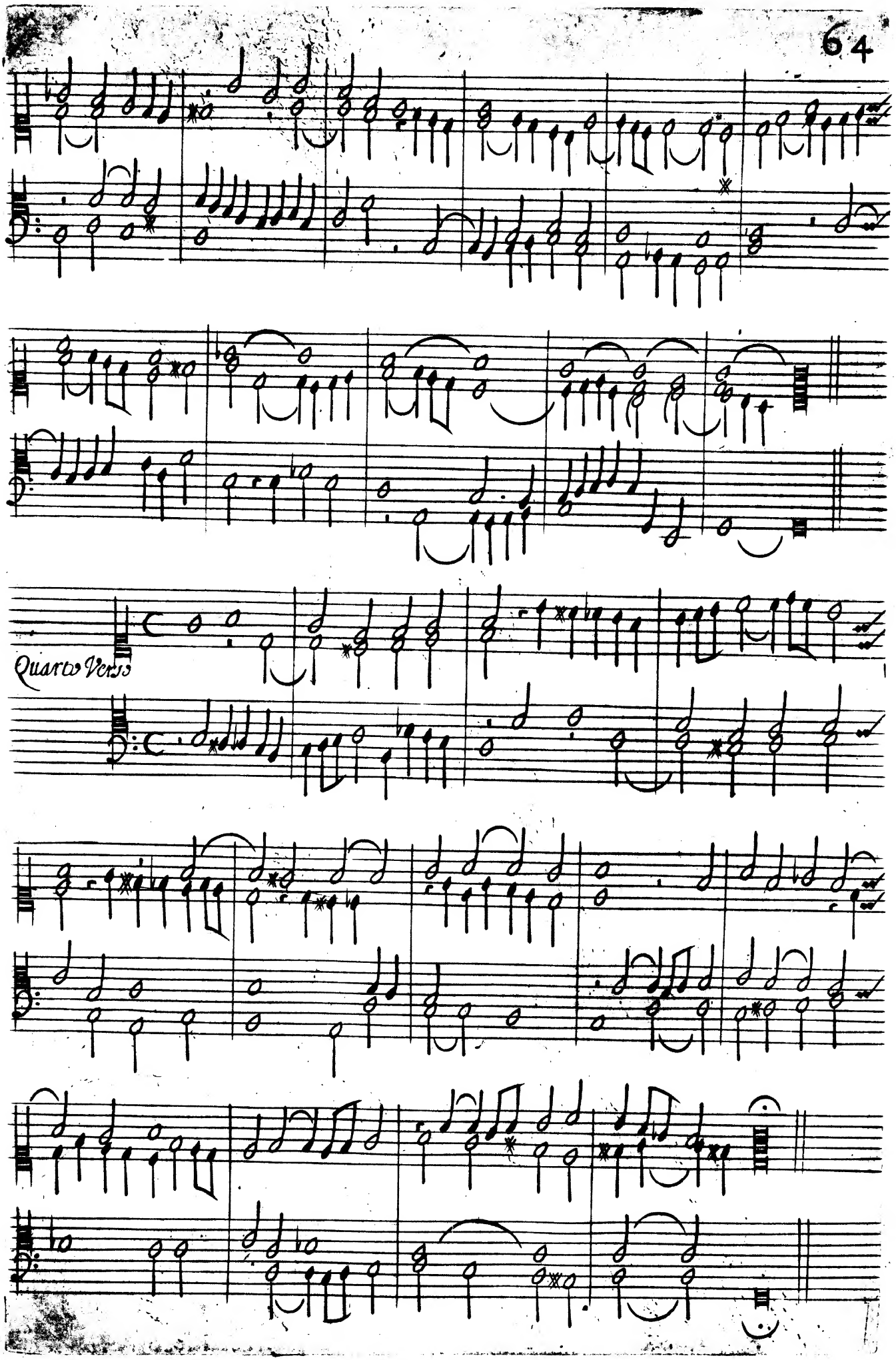
Primo Verso

Secondo Verso

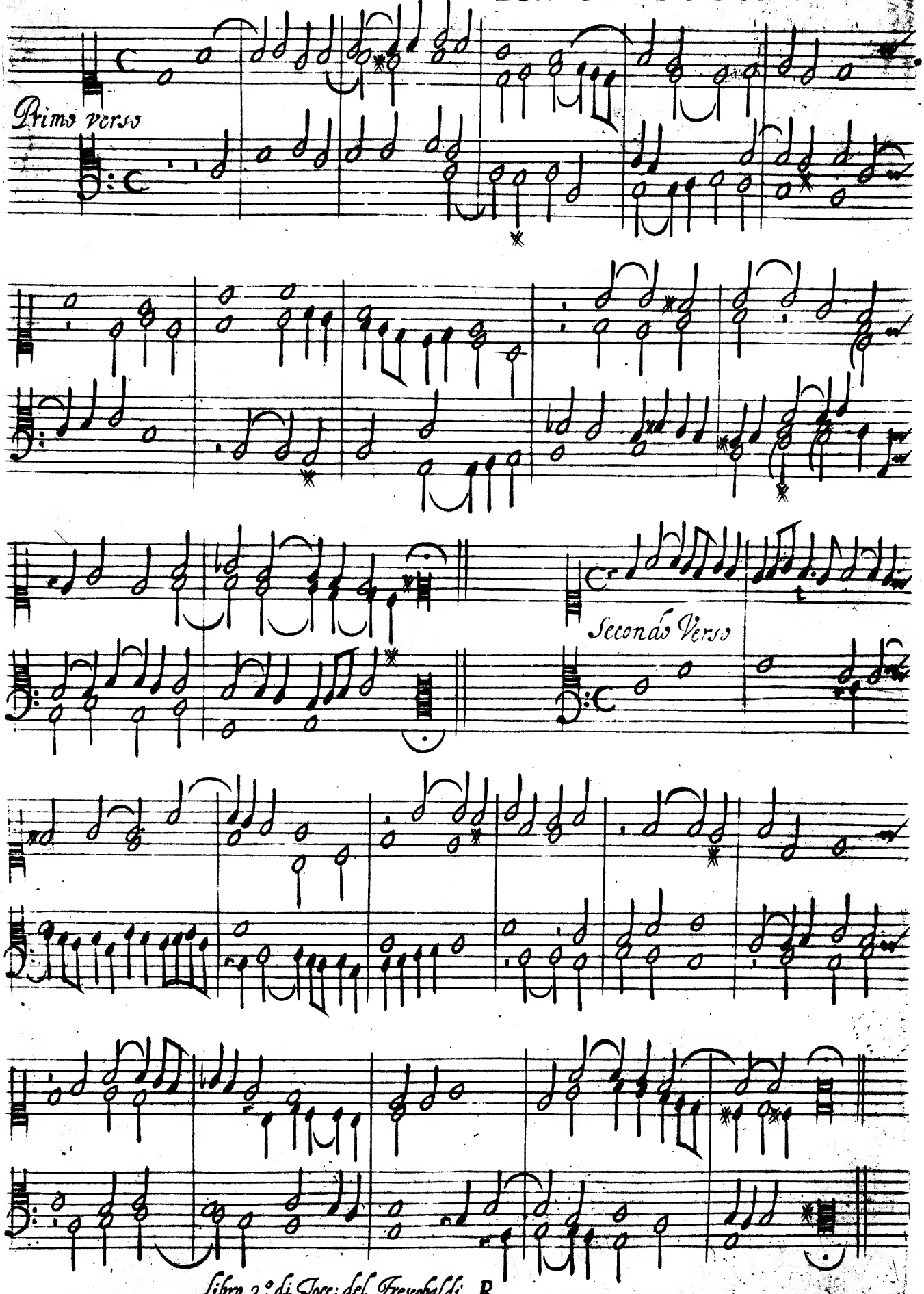

Terzo verso

Hinno iſte confeſſor.

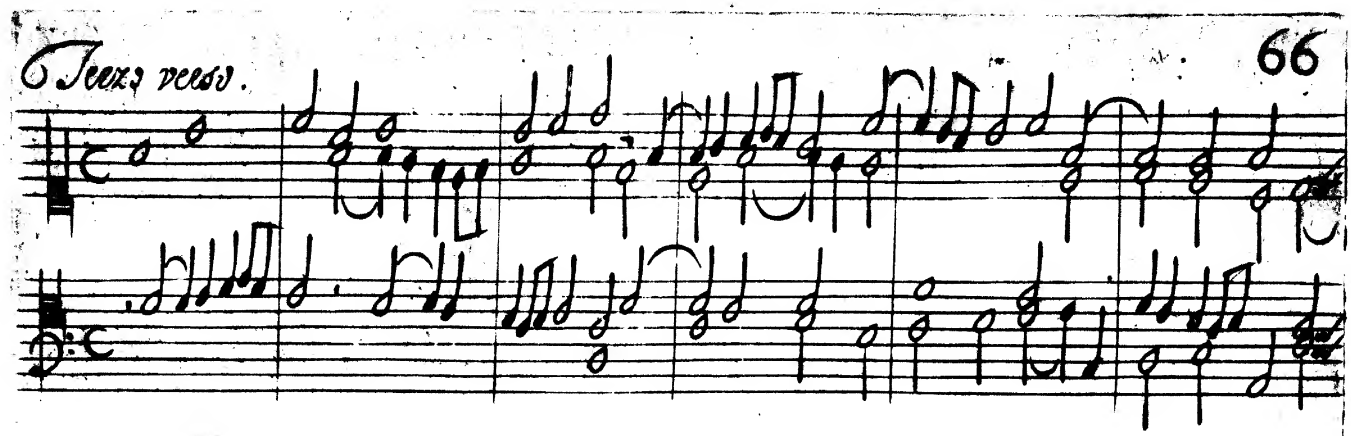


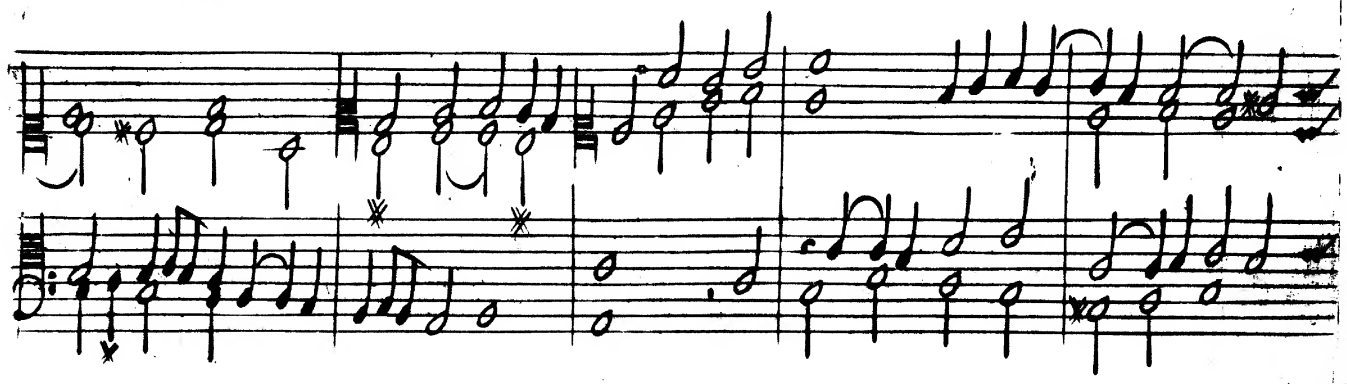

Quarto Versu

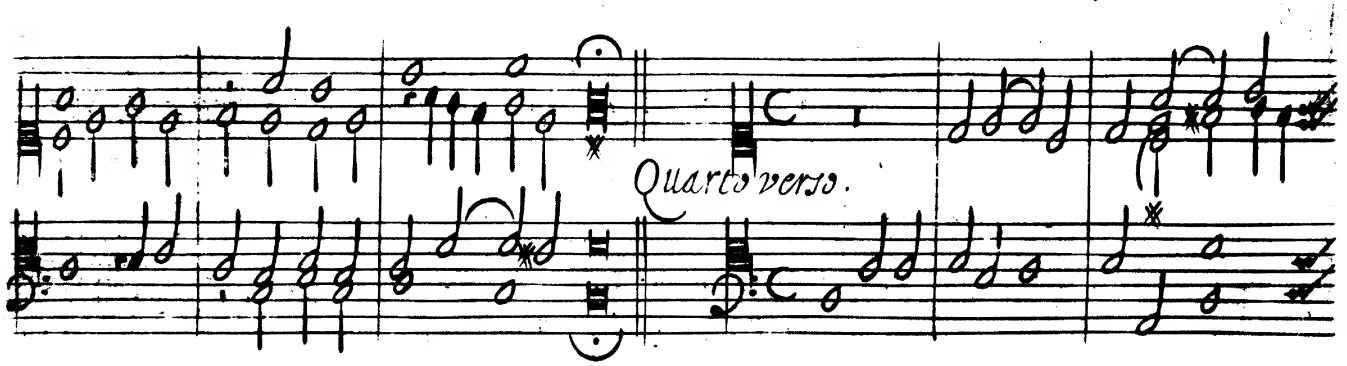
Hinno Aue Maris Stella



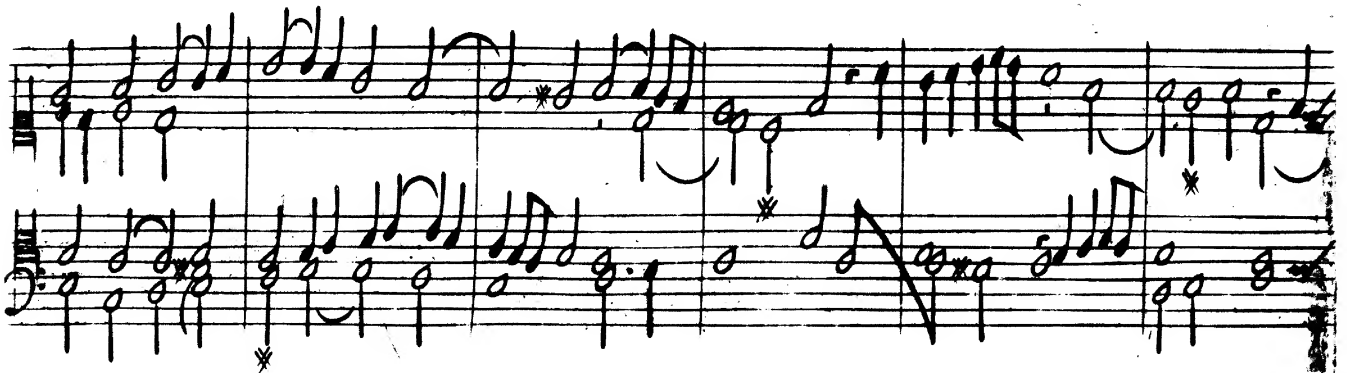
Terzo verso.

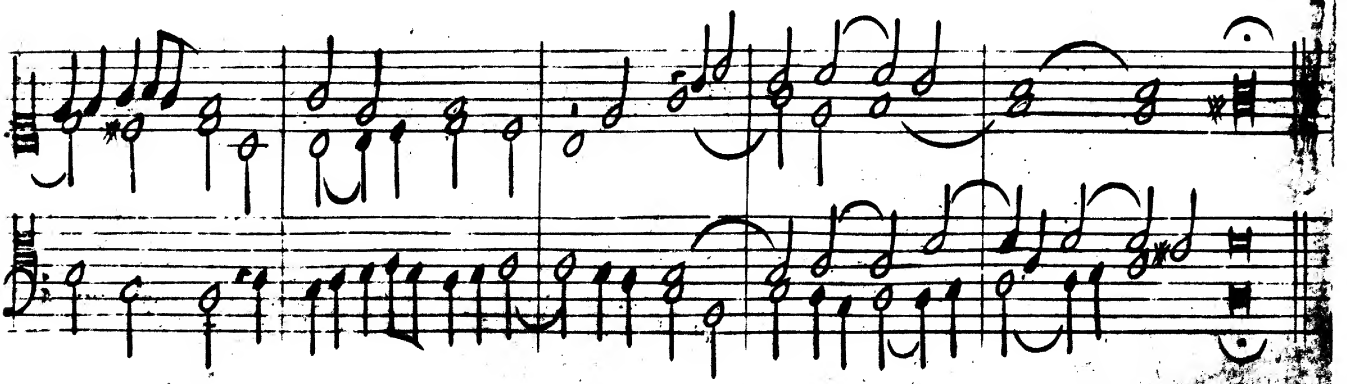




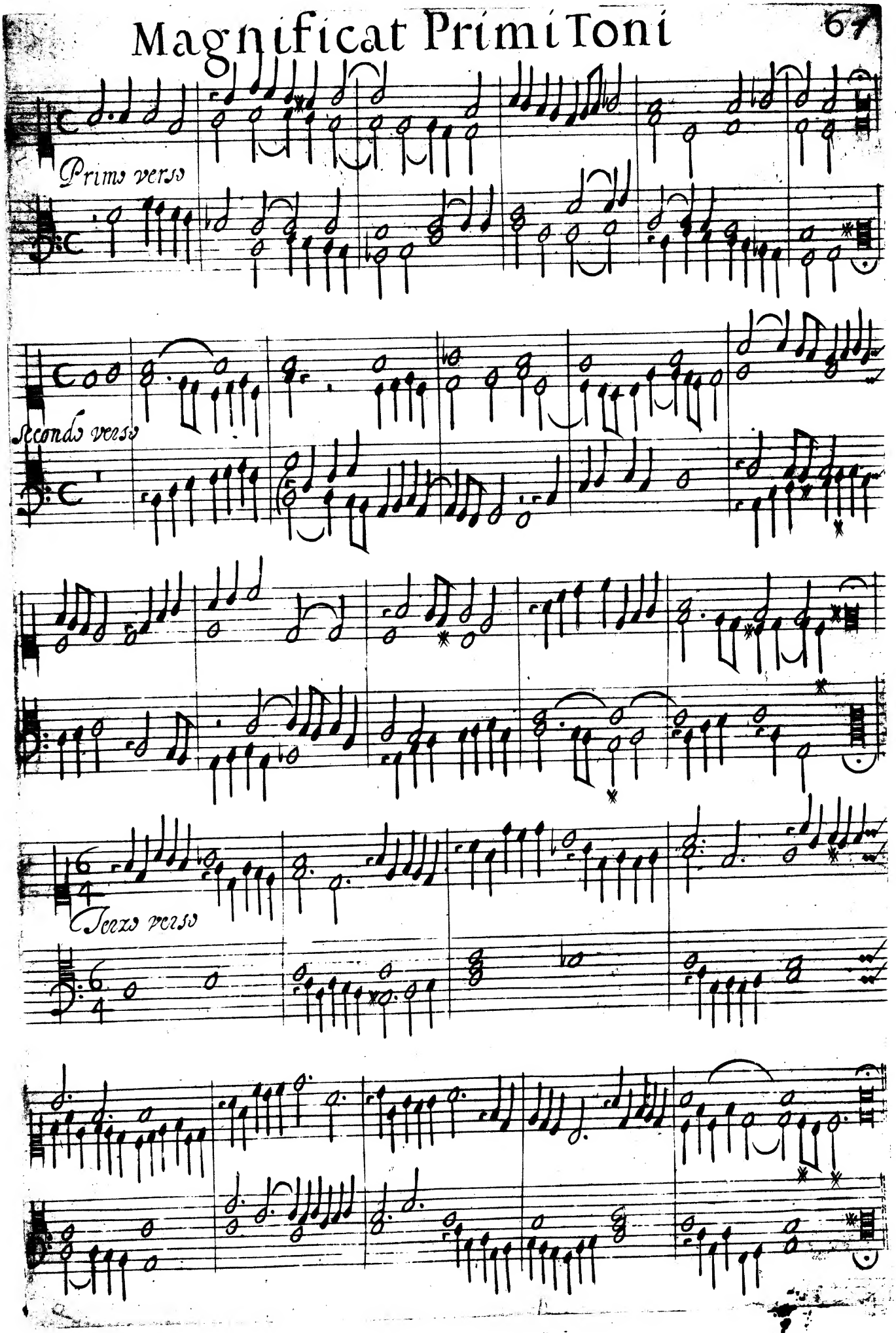


Quarto verso.



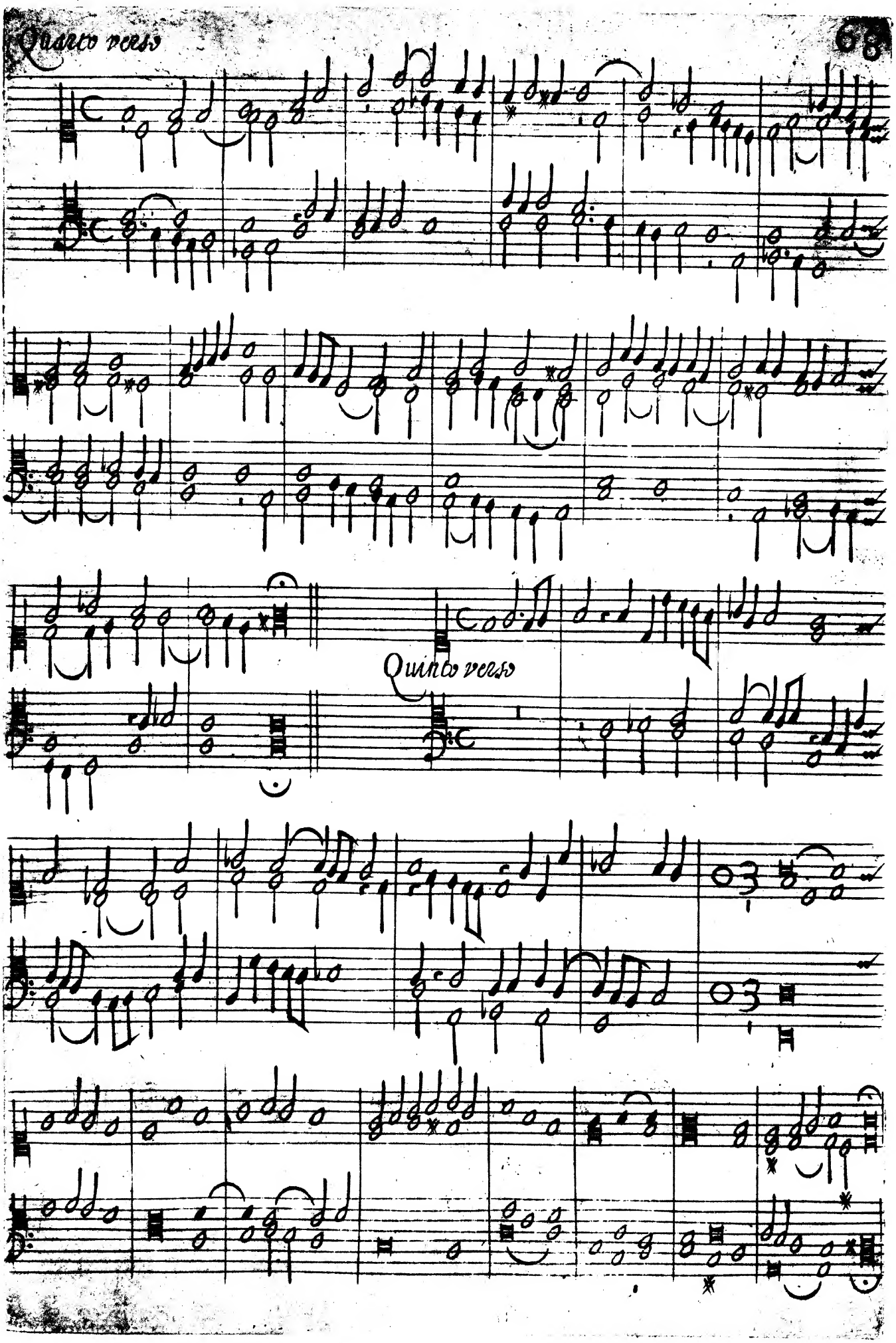


Magnificat Primi Toni

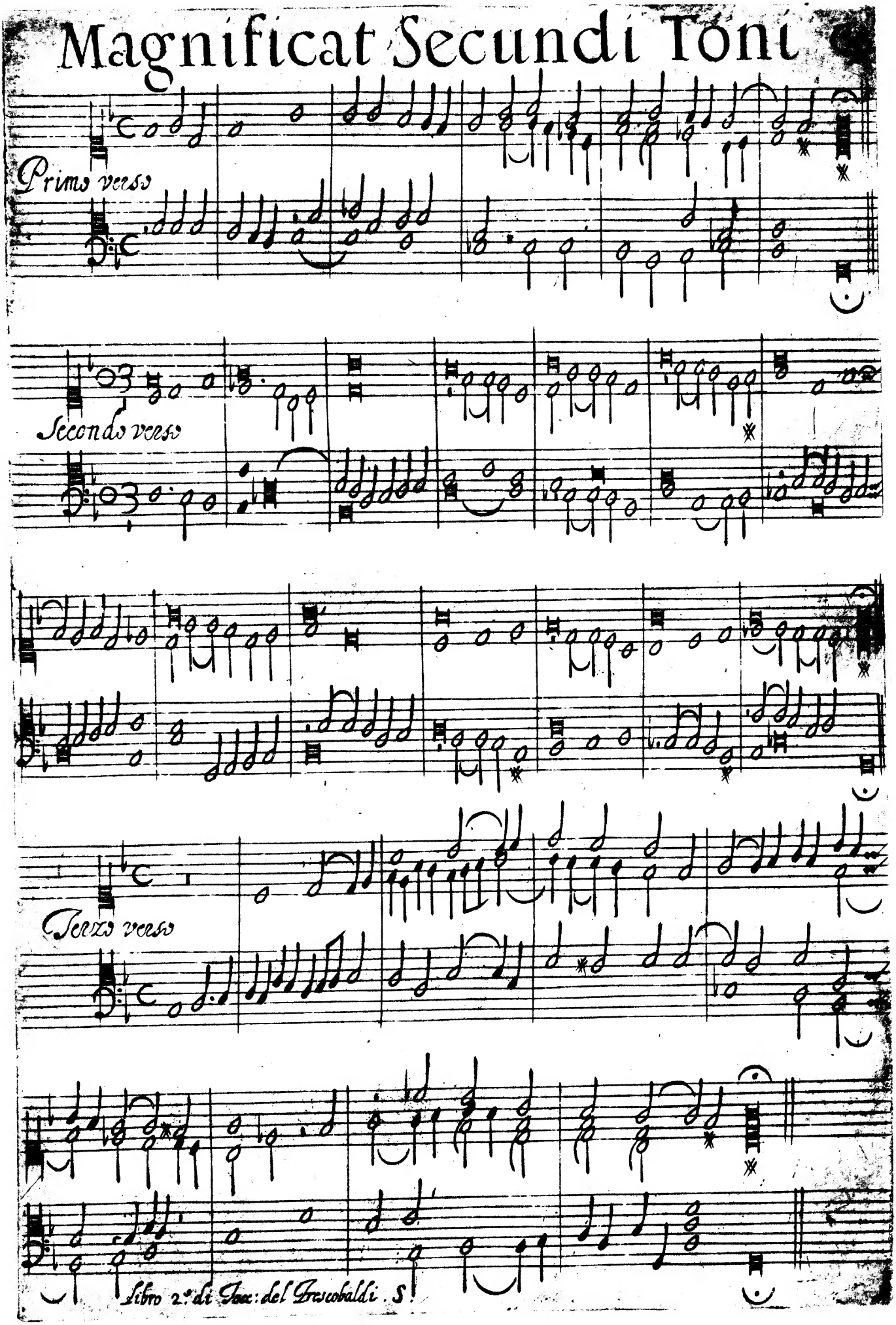


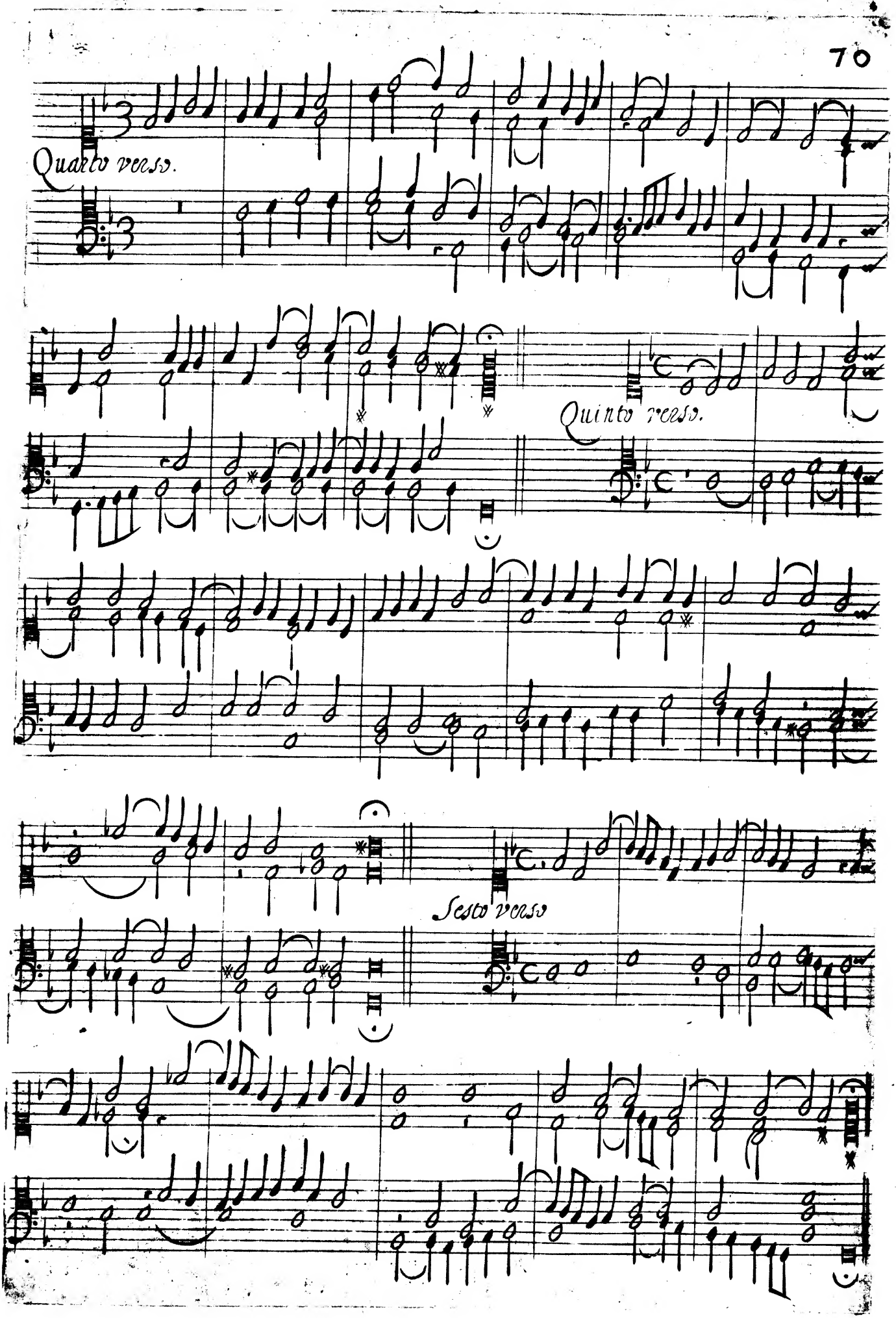
Quarto verso

Quinto verso

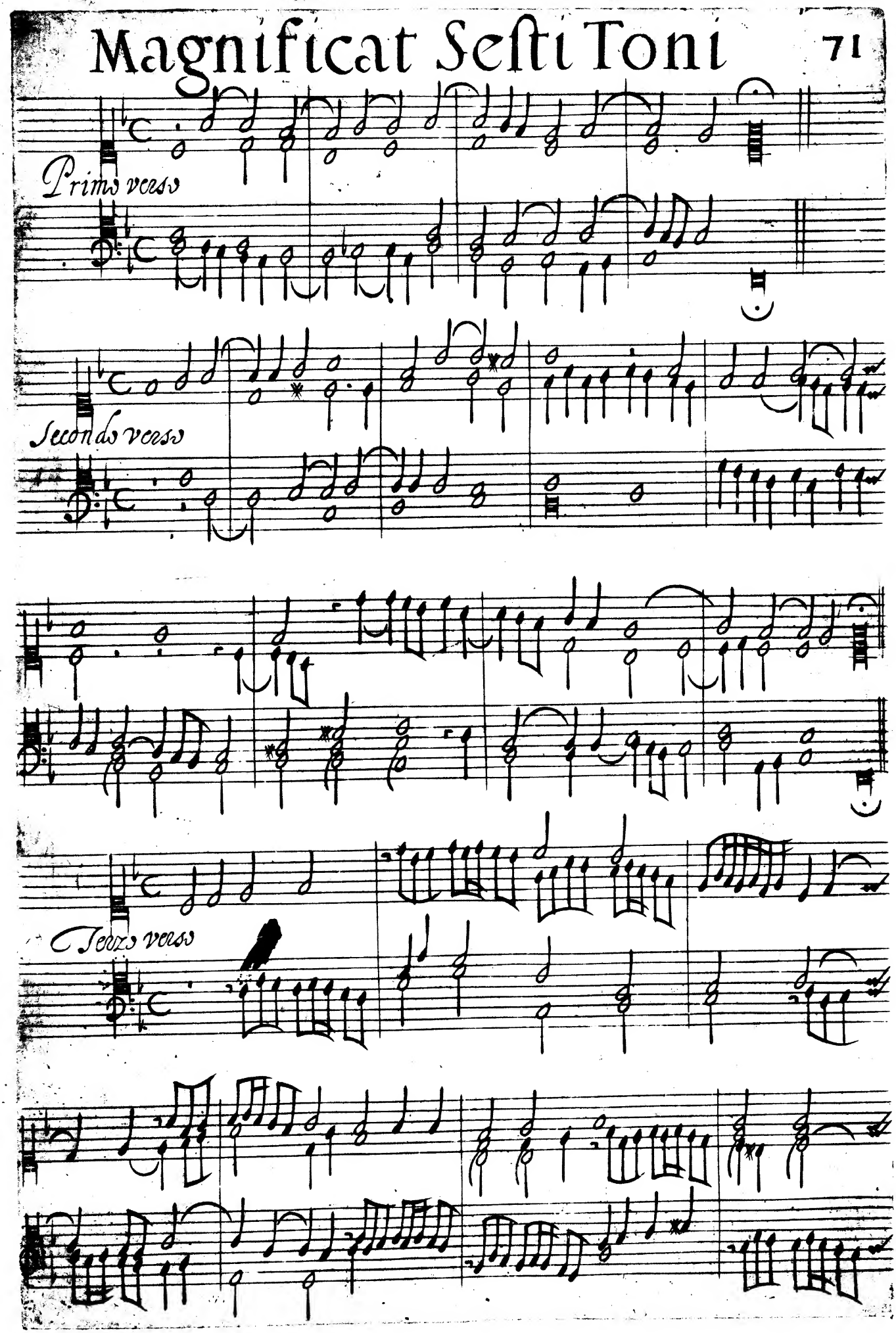


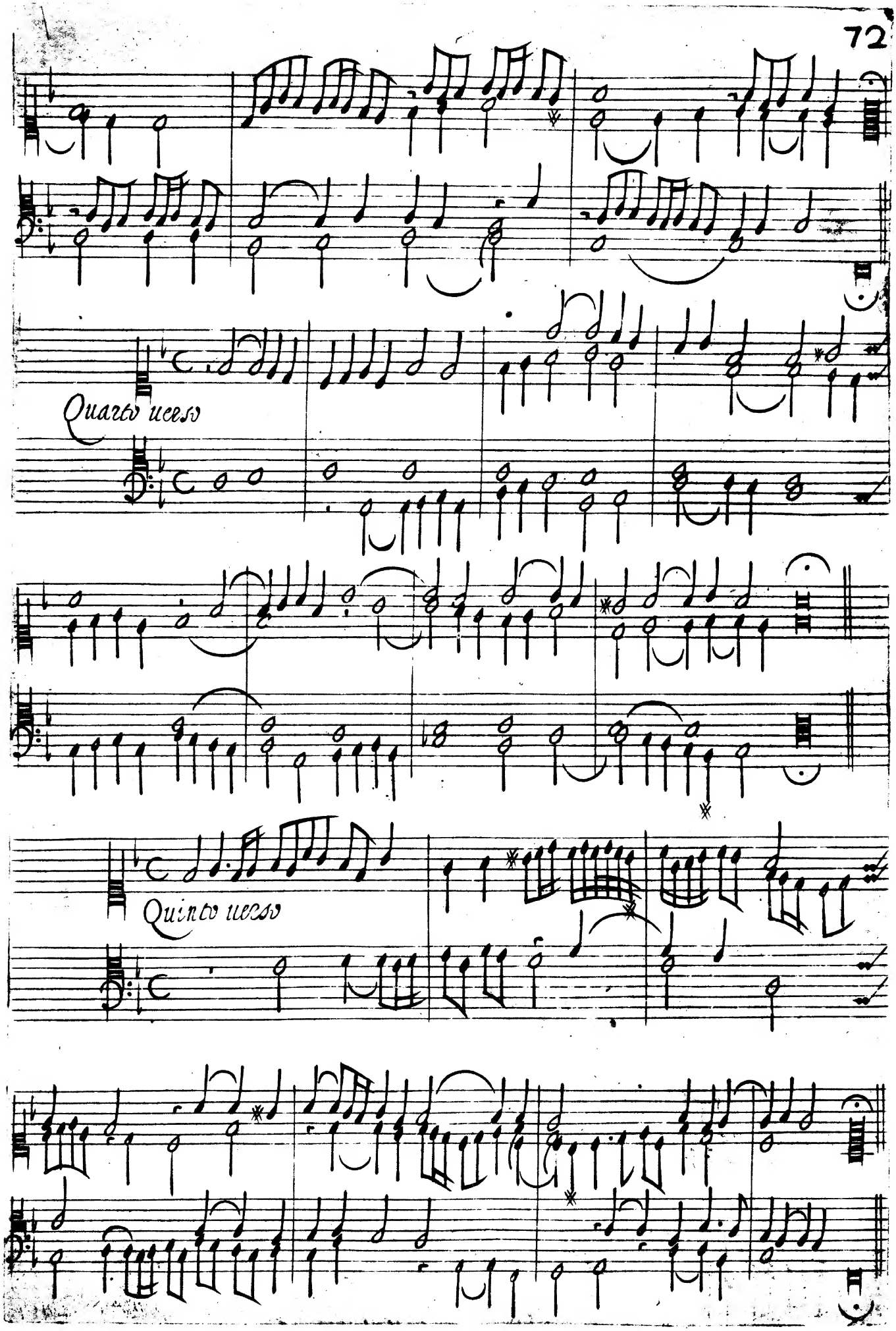
Magnificat Secundi Toni




Quarto verso.
Quinto verso.
Sesto verso

Magnificat Sesti Toni

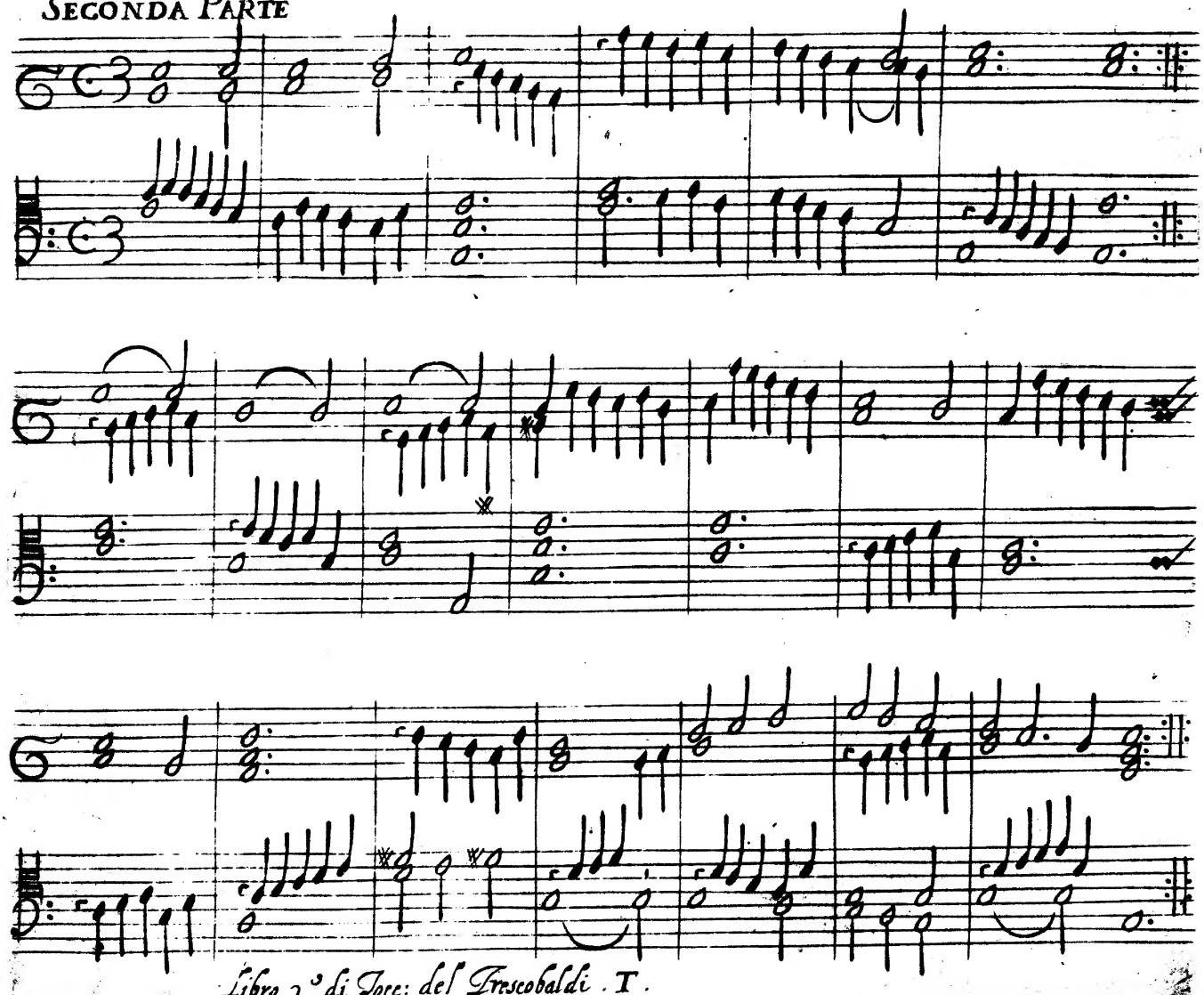


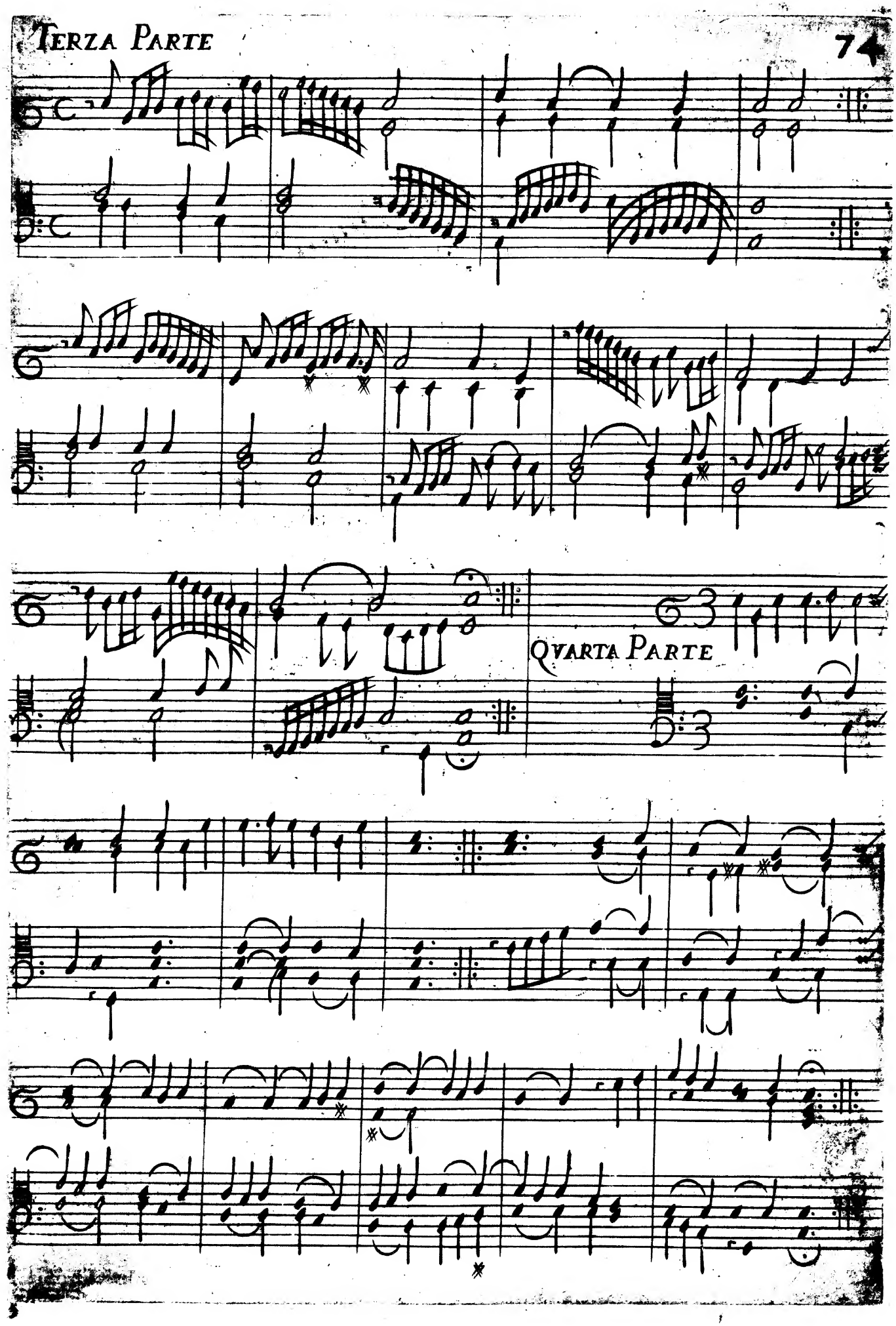

Quarto uerso
Quinto uerso

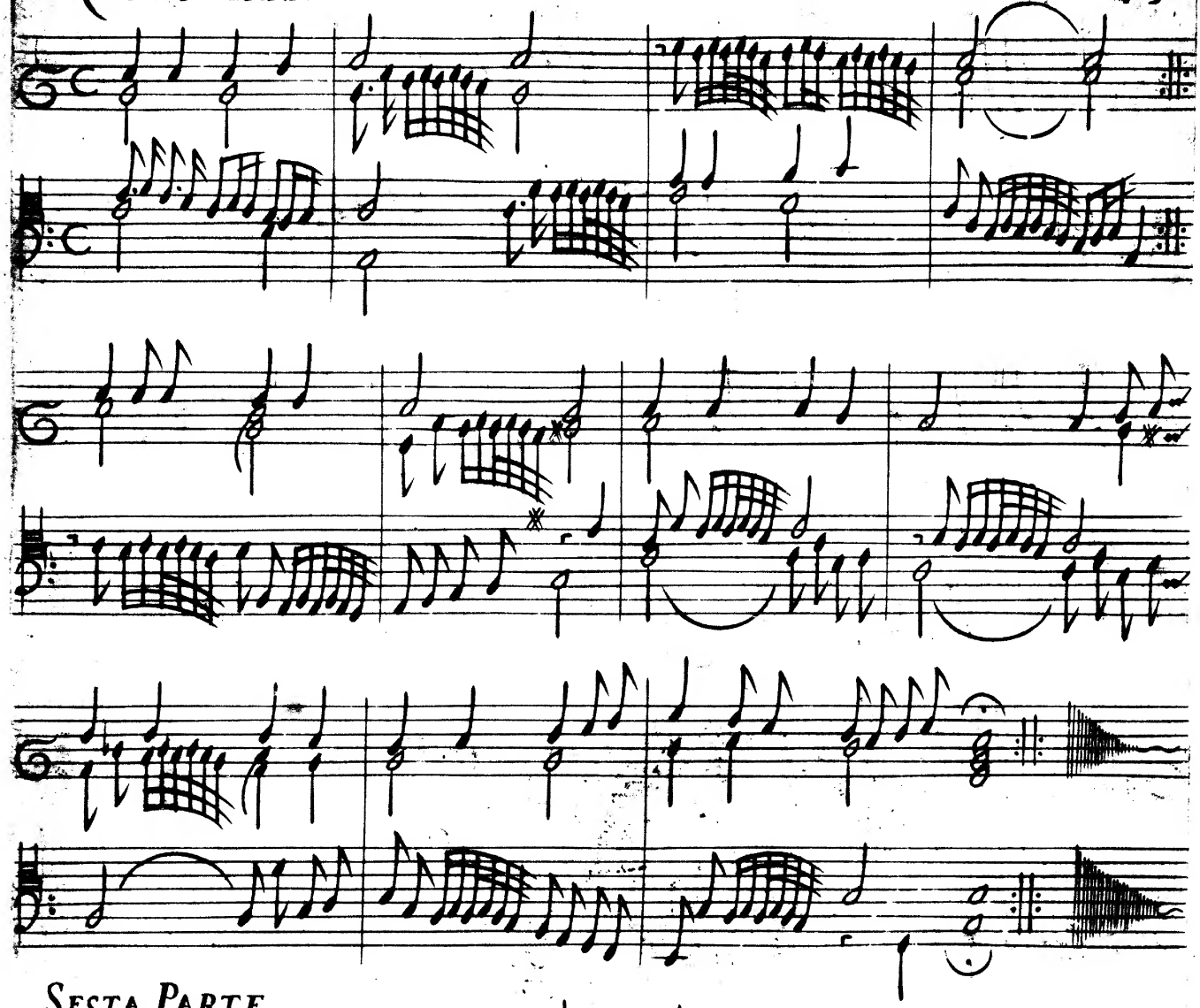
Aria detto Balletto

PRIMA PARTE

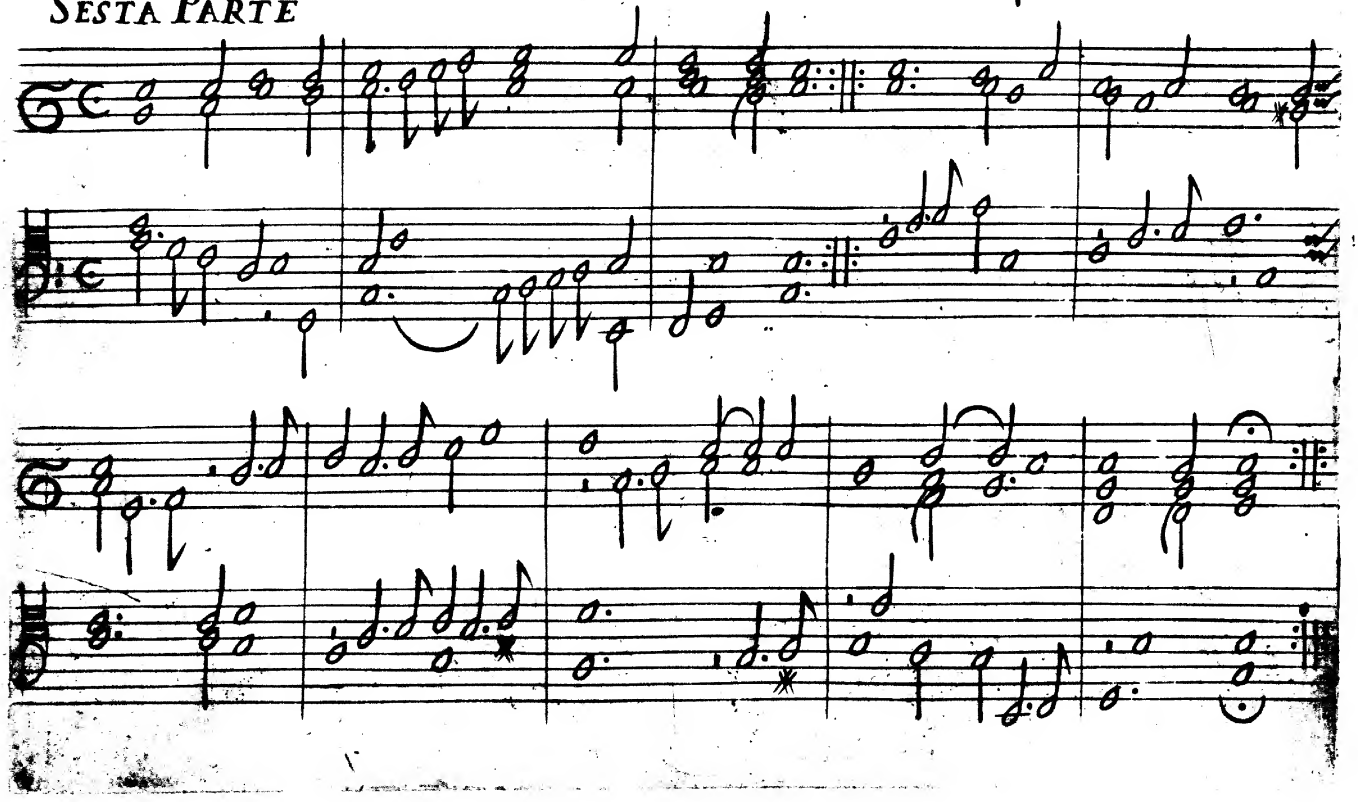
SECONDA PARTE

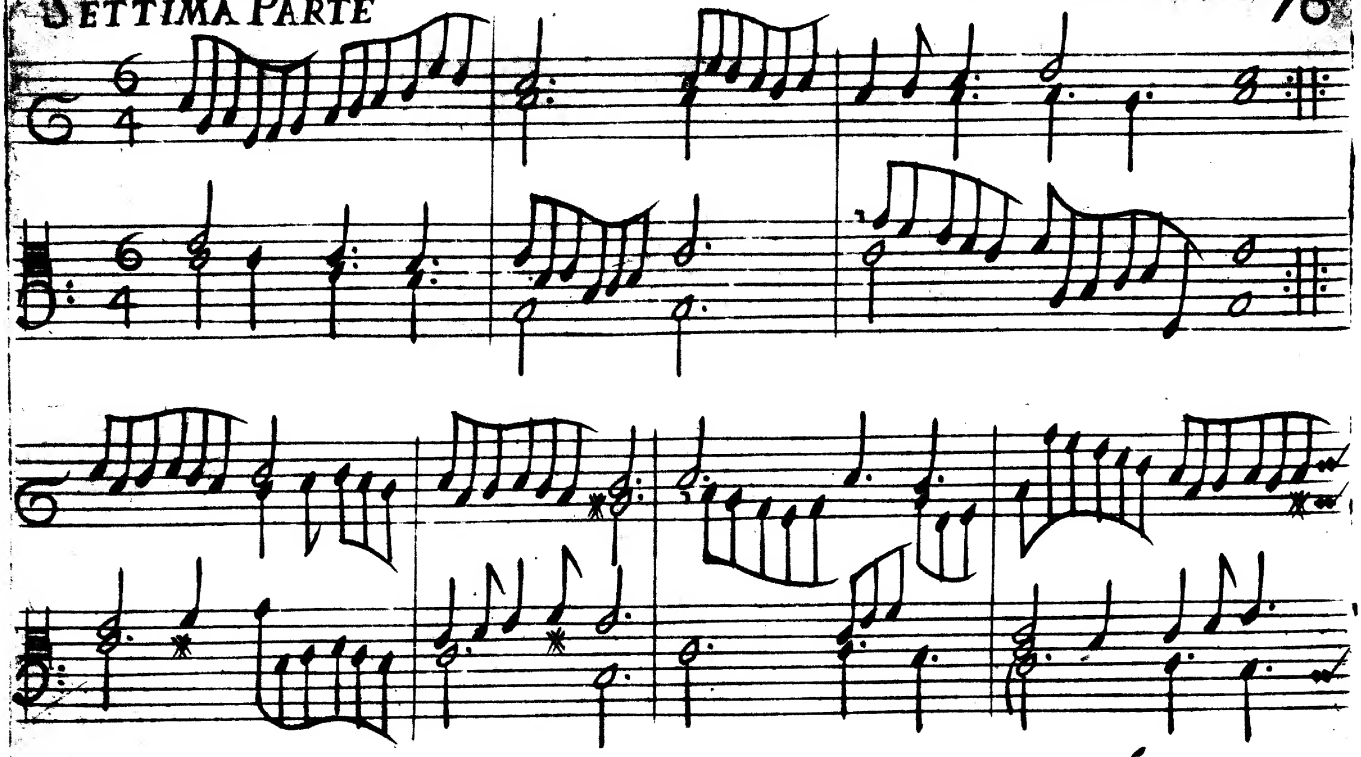



QVARTA PARTE

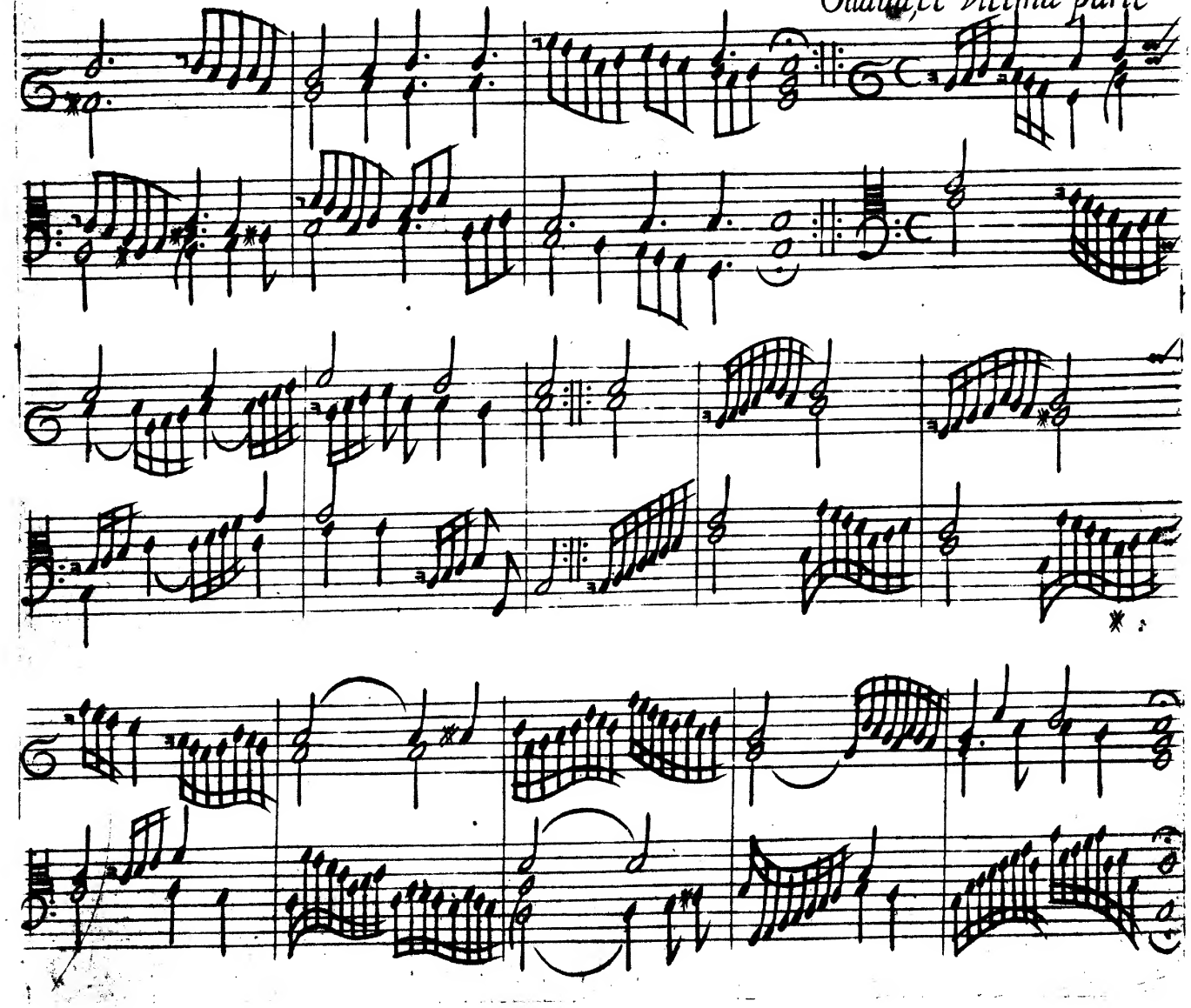


SESTA PARTE

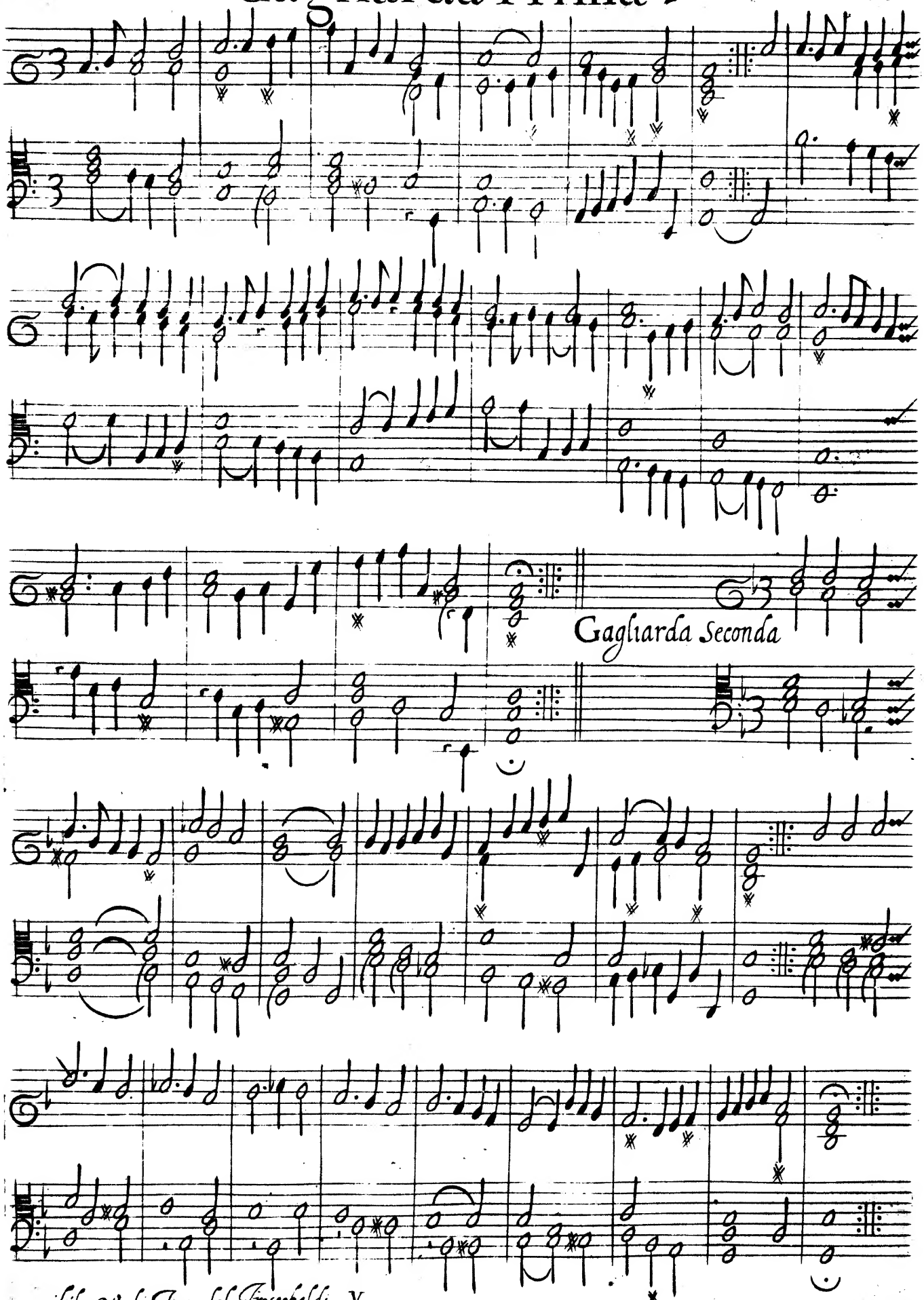




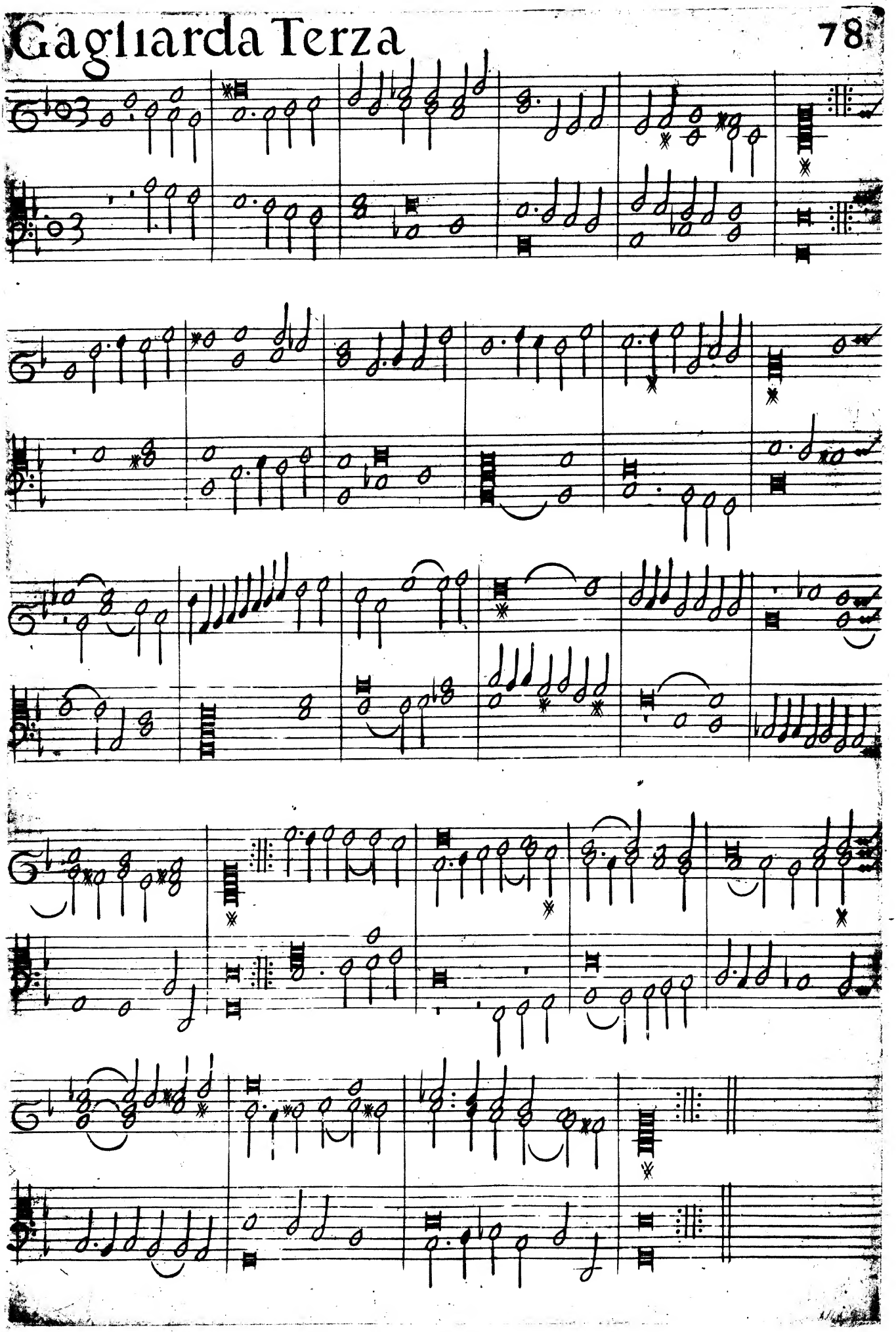
Ottaua, et vltima parte



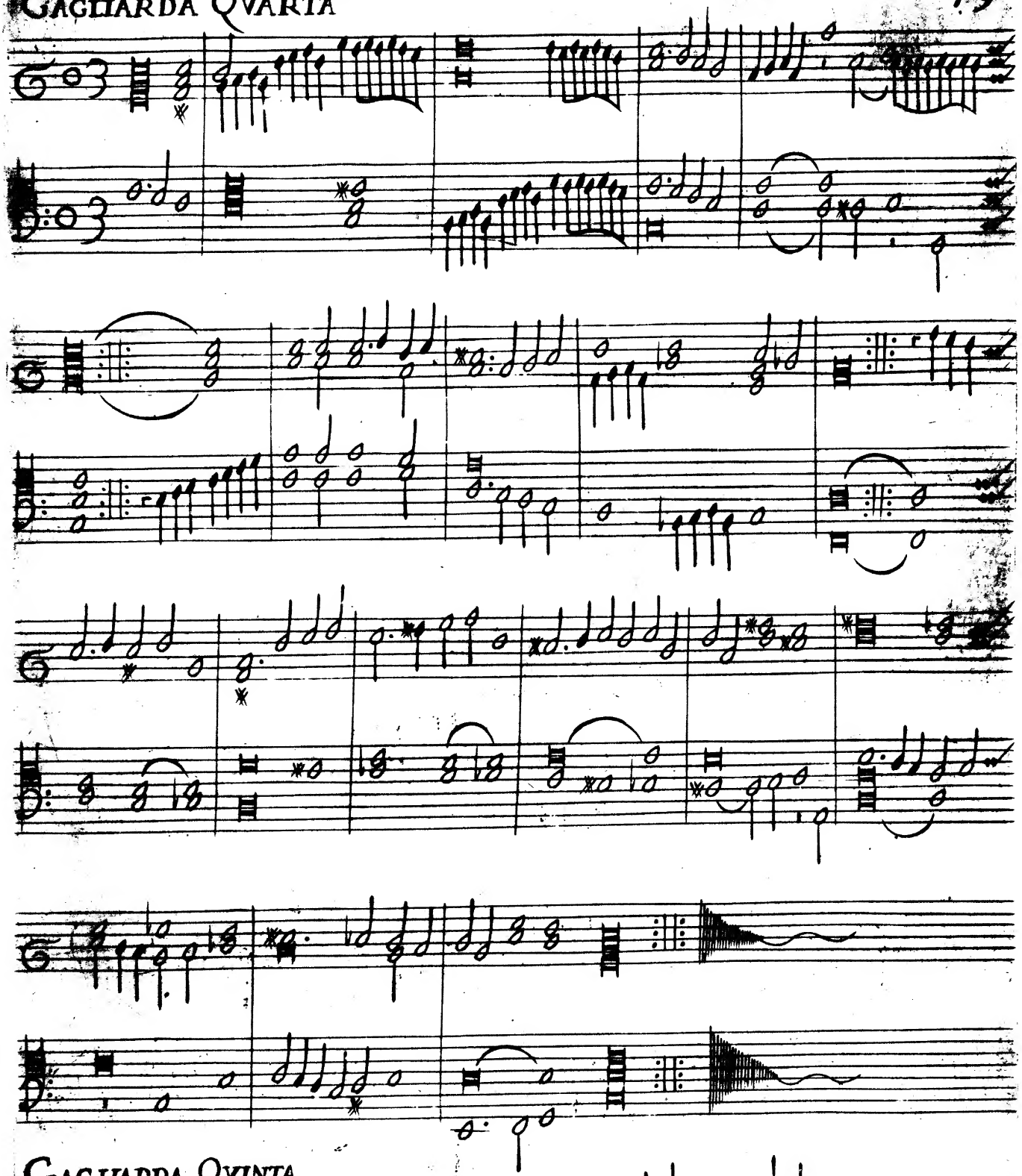
Gagliarda Prima.



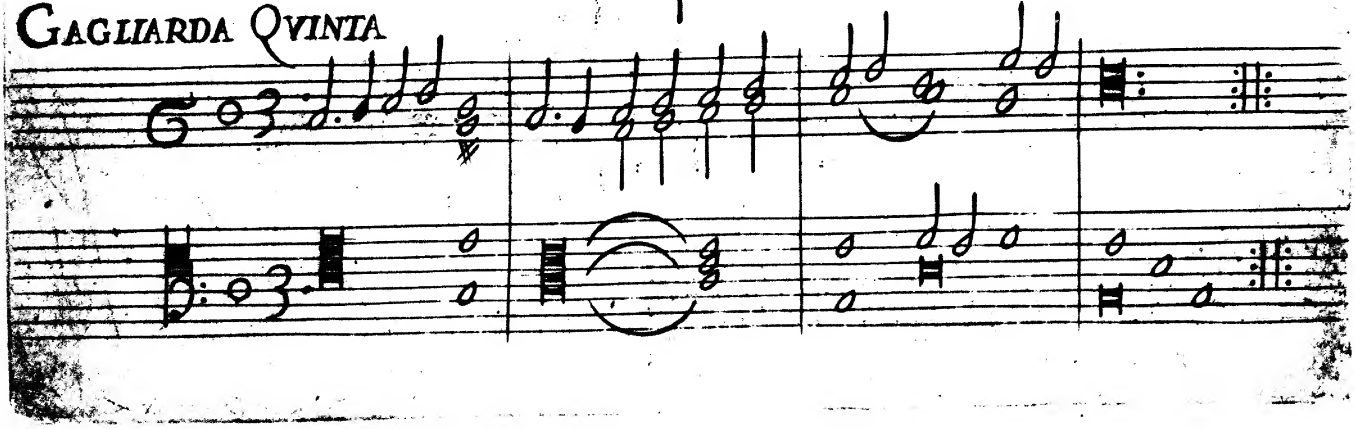
Gagliarda Terza

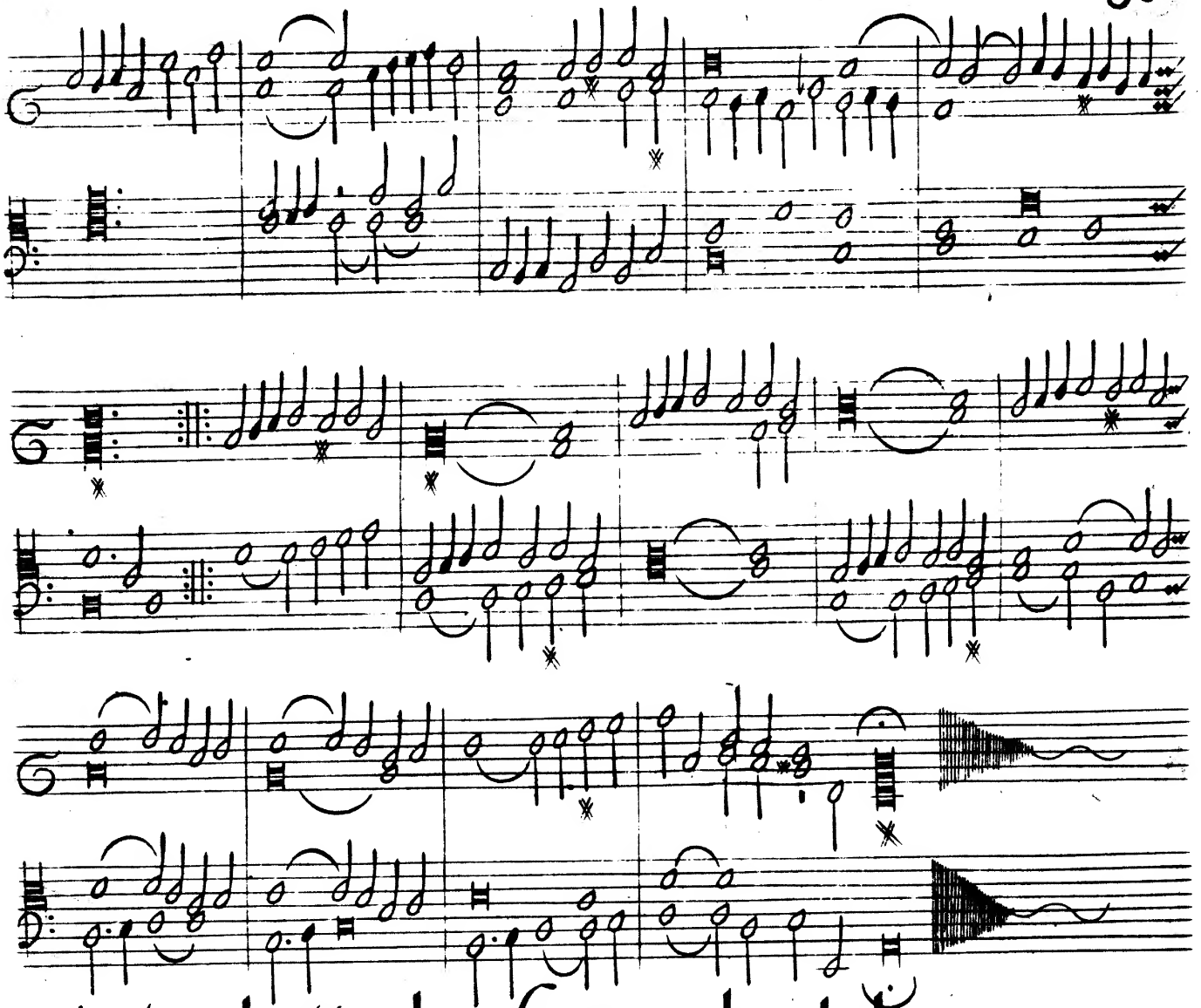


GAGLIARDA QVARTA



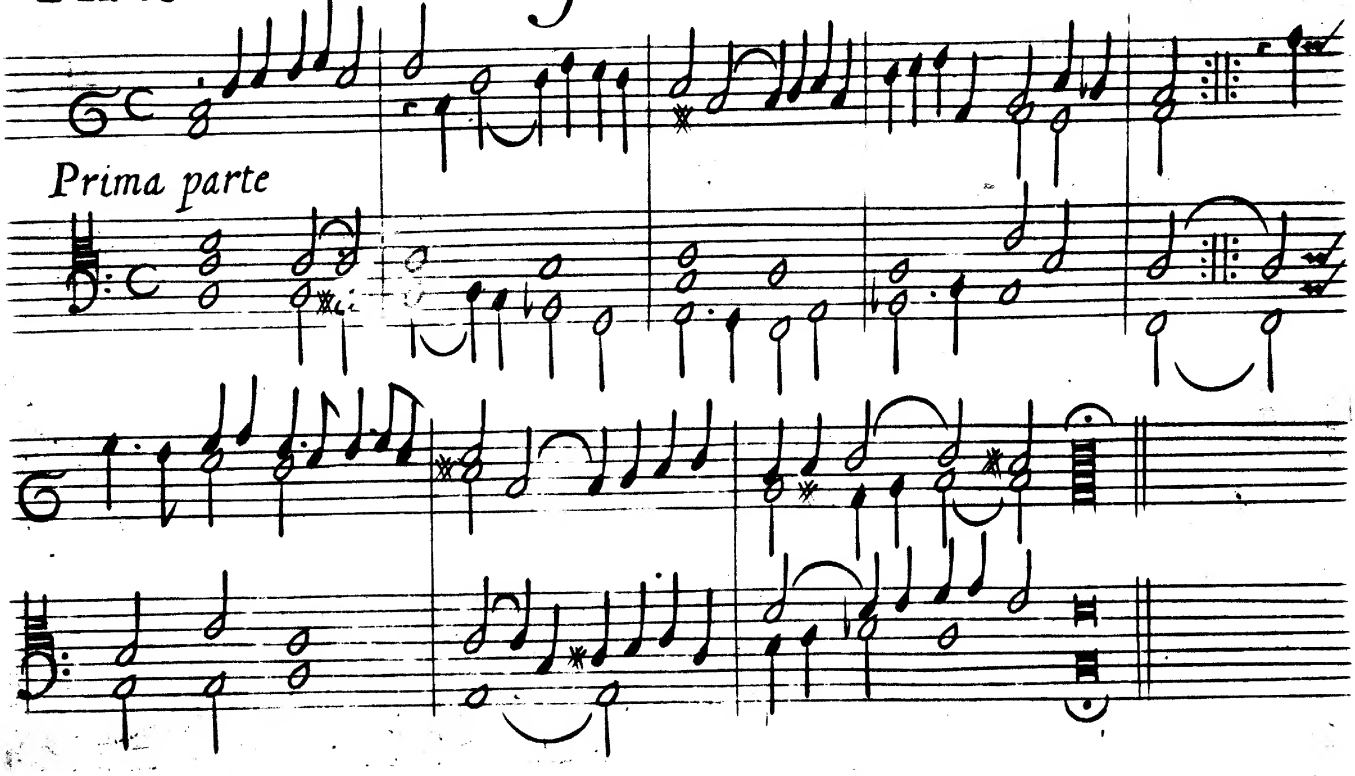
GAGLIARDA QVINTA





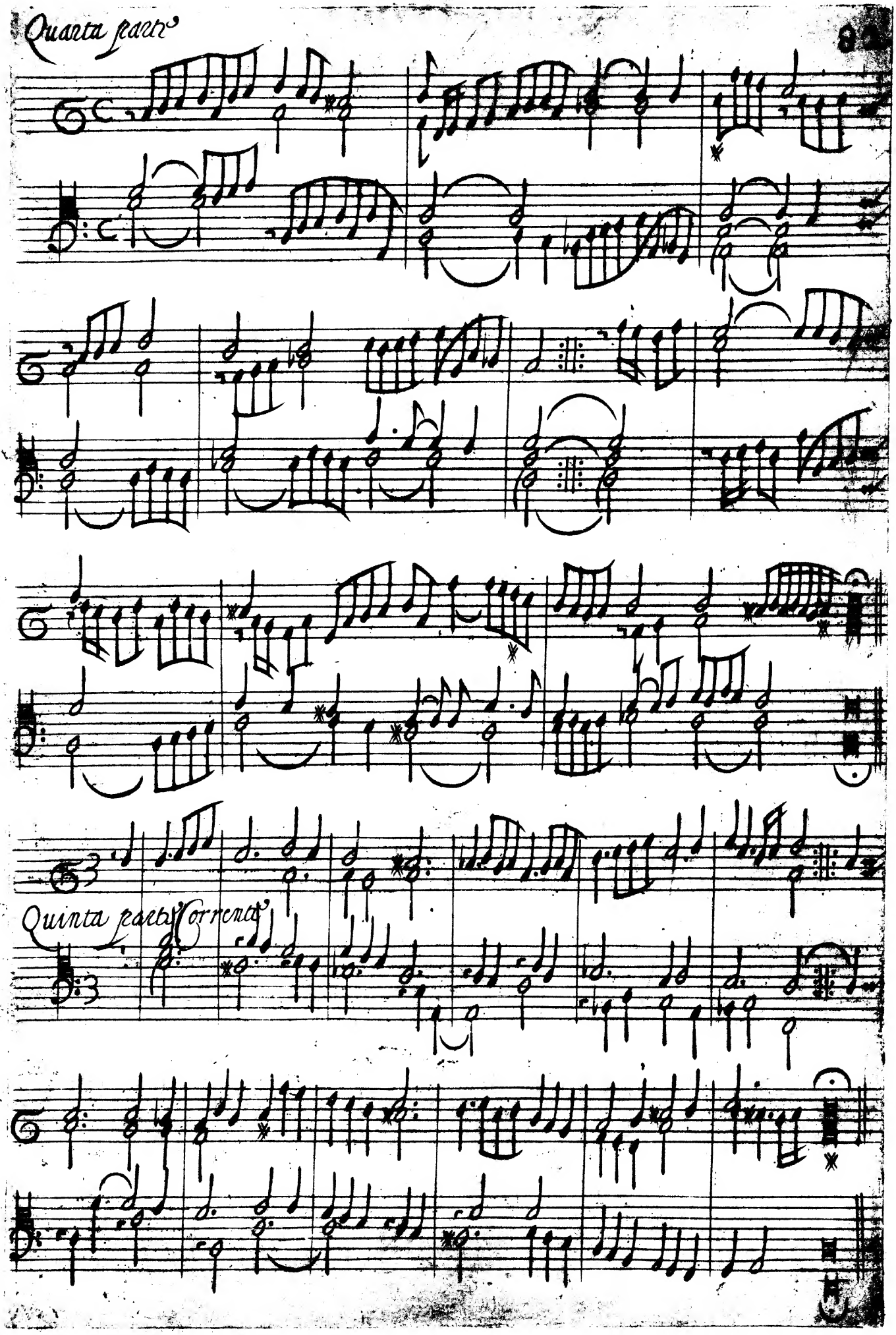
Aria detta la frescobalda.

Prima parte

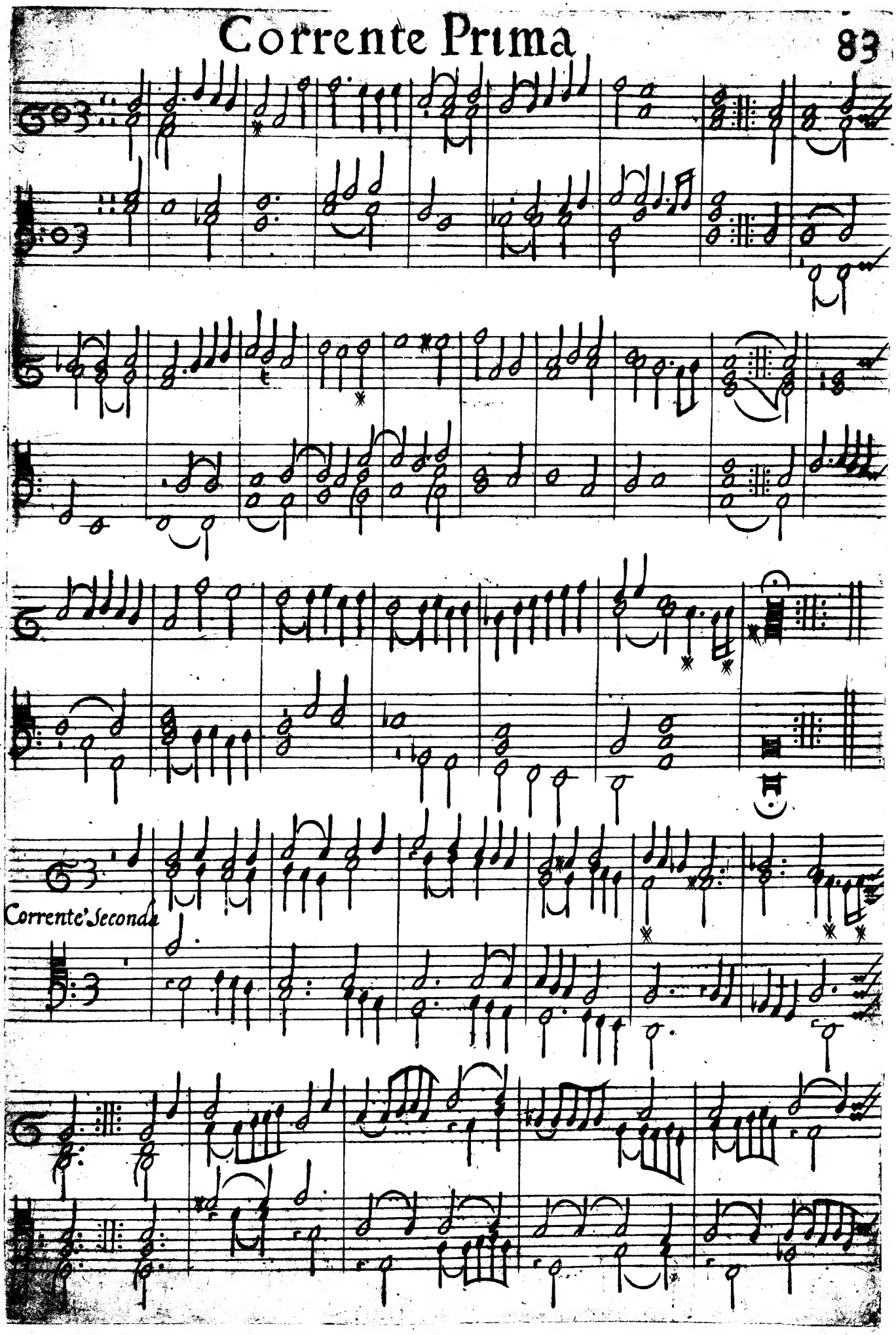


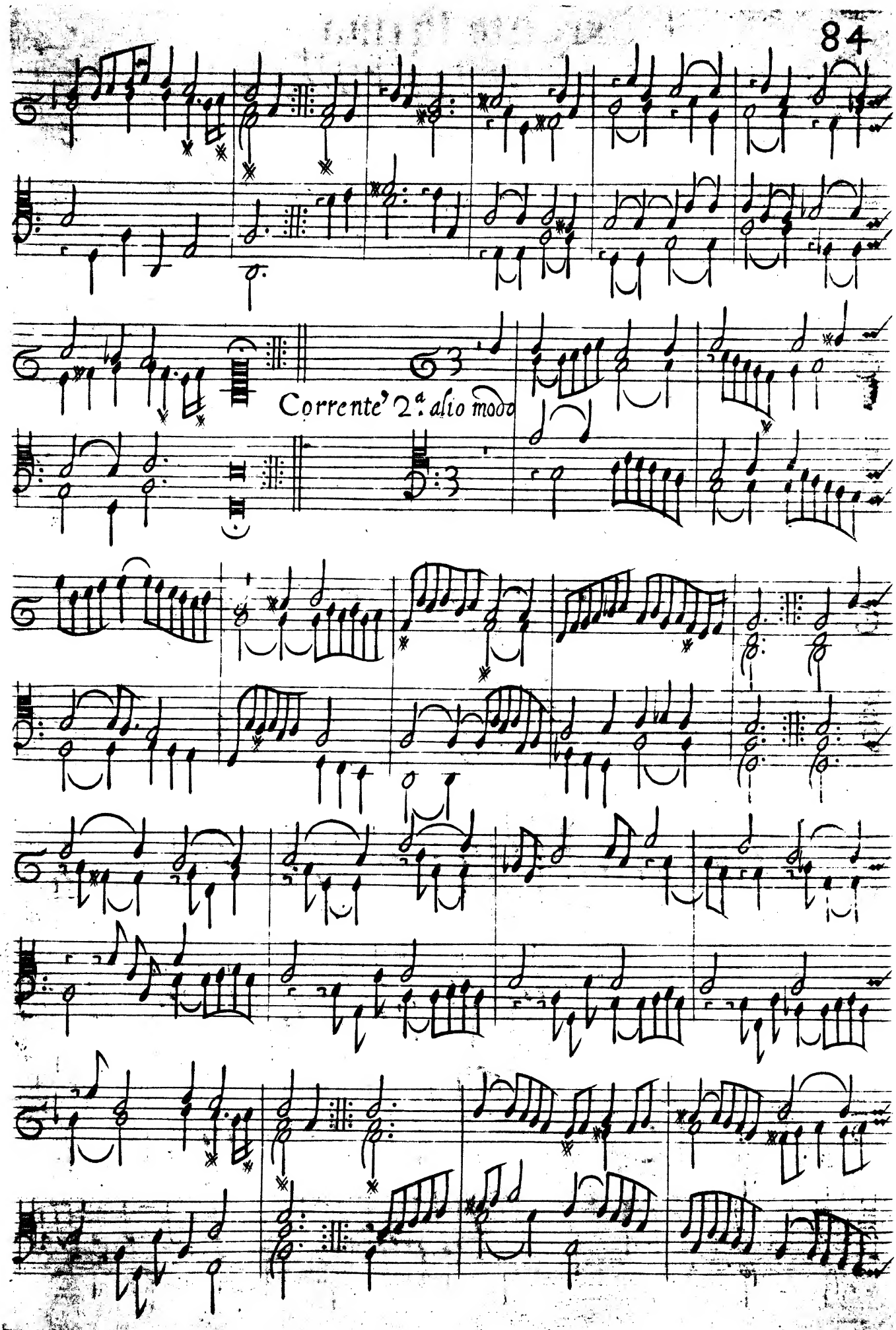
Seconda parte

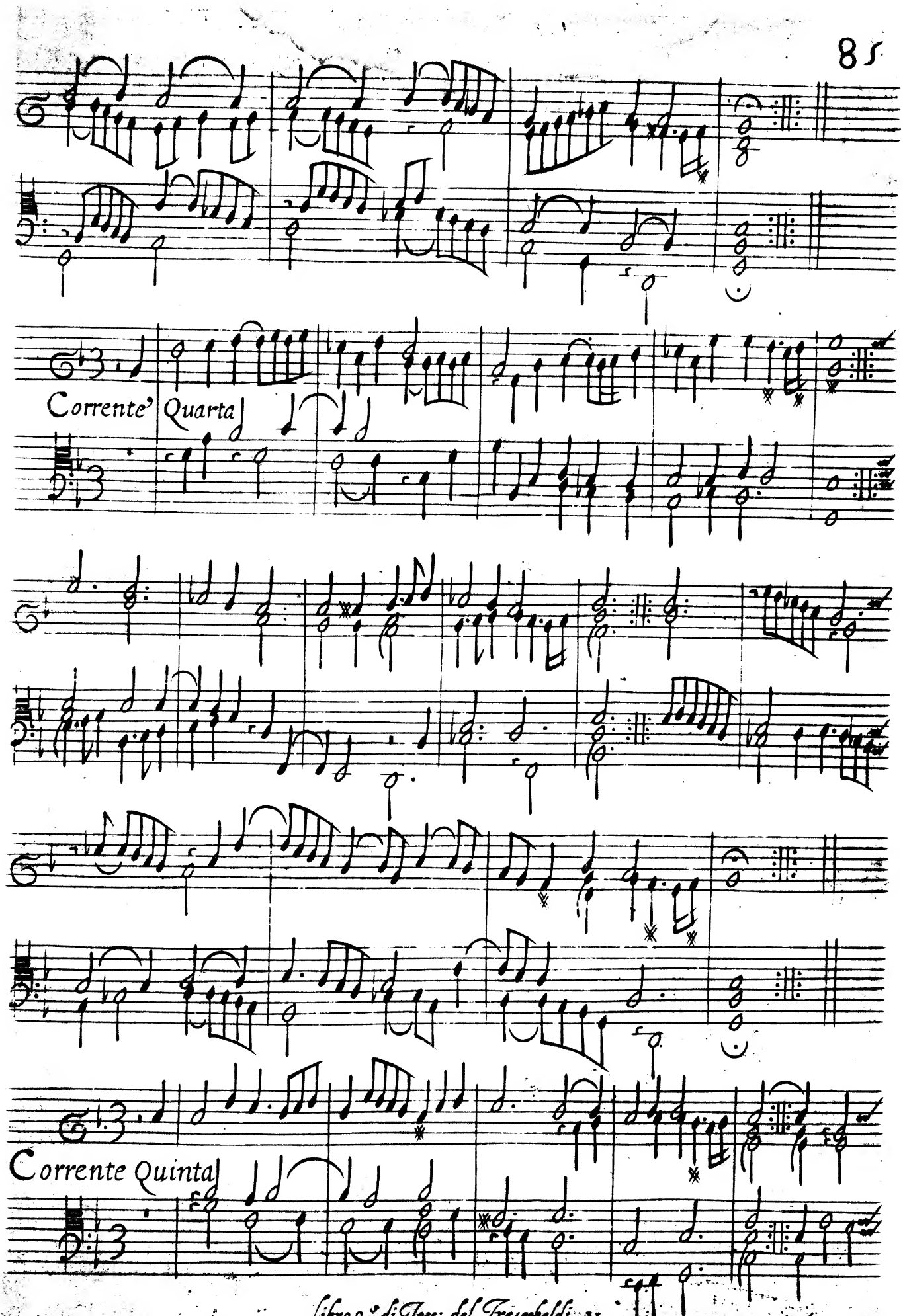
Terza parte Gagliarda

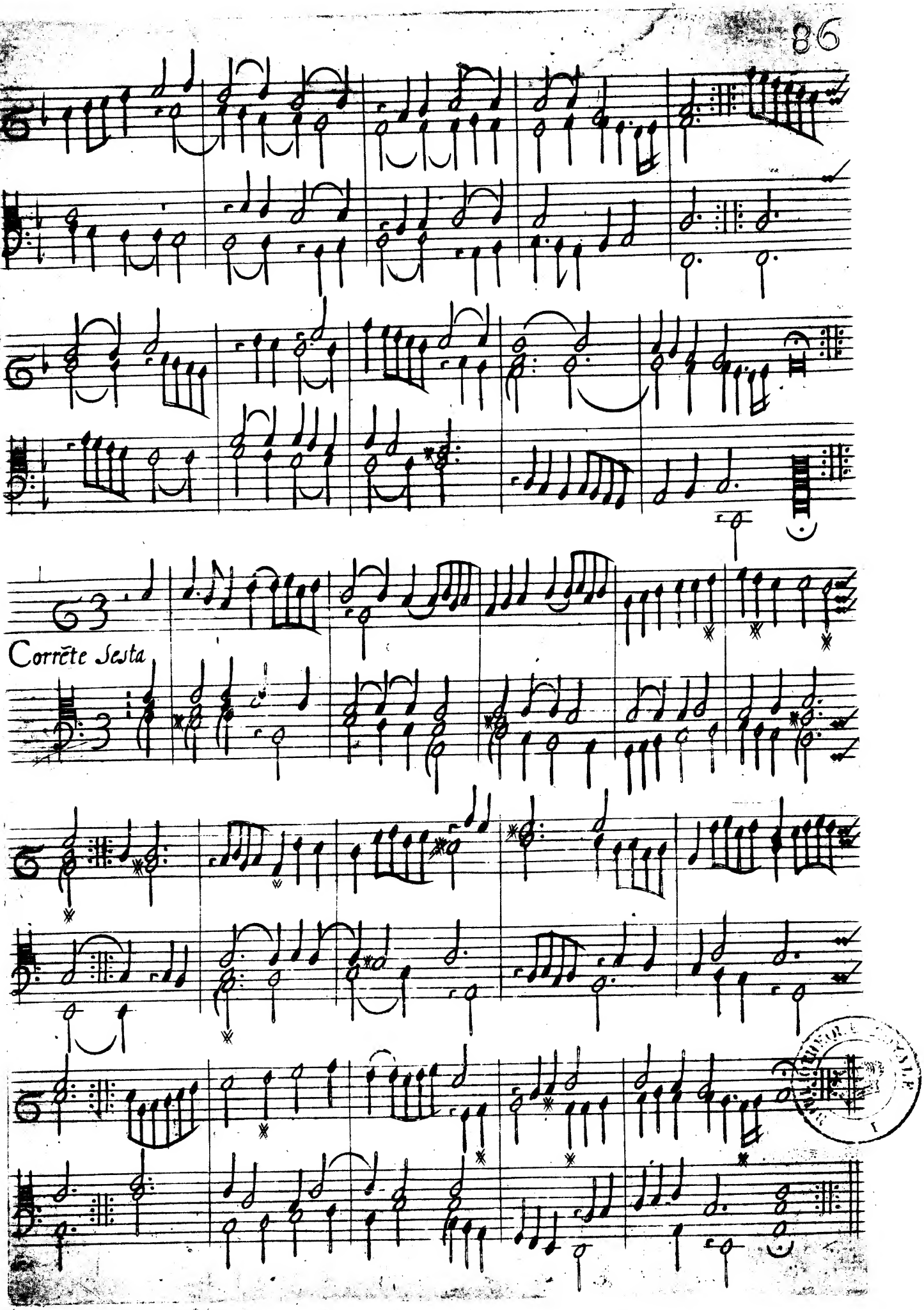

Quarta pars
Quinta pars Corrente

Corrente Prima




Corrente' 2.a alio modo


Corrente' Quarta
Corrente Quinta


Corrēte Sesta